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TRACK ONE

Bringing it all together

In our ever-changing, fast moving world of on-site entertainment, it's more important than ever that you stay hooked up to the information resources that can best help your business. Here at Mobile Beat, we take quite seriously our role as our profession's information pipeline. Whether it be the magazine, our Web site, or the Mobile Beat DJ Show and Conference, our goal is to present you with the newest and freshest ideas to help your performance and your business.

With another Mobile Beat DJ Show and Conference rapidly approaching, here are a couple of the things that make us different from other DJ gatherings and trade shows:

First, we make no bones about it: we are a *Mobile* DJ magazine. The gap between the D and the J covers a lot of ground in this field; and we lean closer to the tuxedos than the backward baseball caps. It's reflected in our seminar line-up and entertainment. Each year, we make it a point to present to you nationally known speakers and experts from outside our profession, along with experienced DJs from within our own ranks. We select our seminars based on suggestions and proposals submitted by readers across the United States and Canada. We carefully attempt to find topics and presenters who will give the attendees practical and applicable information to take back home. The opportunity to get involved is in every issue of the magazine and on our Web site. This has allowed us to bring an incredible number of new and talented people into the national spotlight. It cannot be said we're not listening.

We know the business... we've been there. All totalled, the staff of the magazine has over 200 years of mobile and club experience. There are not too many DJ dilemmas someone here hasn't experienced... to quote you-know-who, "We feel your pain!"

After each show, we go to the extremes in analyzing attendee and exhibitor surveys determining what we did right *and* wrong, and use this information in future planning.

As this issue goes to press, the roster for the January event continues to expand. Changes you can expect this year include: improved registration procedures (yea!), a larger exhibit floor, excellent new seminar topics (and some great repeats!), moderated chat rooms to meet the manufacturers, show floor concessions and lounge, several thousand dollars in door prizes and giveaways and much, much more!

While you'll find the show information in this issue as up-to-date as press deadlines allow, make it a point to regularly check our Web site for new information, posted as it becomes available (www.mobilebeat.com/djshow). There's also a very special announcement coming about Mobile Beat's exciting plans for the Summer of 1999!

Mike Buonaccorso
Trade Show Producer

Mobile BEAT
The DJ Magazine

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PRODUCTION MANAGER: Reneé Lassial
ADVERTISING SALES MANAGER: Art Bradlee
CIRCULATION & CLASSIFIEDS: Stephanie Scott
IT'S HOT EDITOR: Dan Walsh
TRADE SHOW SALES: Steve Jacob
STAFF ARTIST: Jeff Marinelli
CONTRIBUTING WRITERS FOR THIS ISSUE
Jason Brown • Jim Kerins • Mark Johnson
Dave Kreiner • Jay Maxwell • George Mohr
Jeff Mulligan • Bob Popyk • John Rozz
Robert Taylor • Thomas Edison

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FEEDBACK

Rap on

After reading Jay Maxwell's article (*MB* issue #48) on dance rap, I had to write to include other great songs of that genre that were not on his list. These are all great songs that will get a hip-hop crowd going: *No Diggetty* - Black Street; *California Love*- 2Pac; *Hypnotize* -Notorious BIG; *Let Me Clear My Throat* - DJ Kool; *Doing It* - LL Cool J; *Not Tonite* - Li'l Kim; *Mo Money, Mo Problems* - Notorious BIG; *Killing Me Softly* - The Fugees; *Can't Nobody Hold Me Down* - Puff Daddy; *Boombastic* - Shaggy; *Ghetto Superstar* - Pras Michael.

Ron Cote, Claremont, NH

Stoned successful

I have to give you much credit for running the article in the November 1998 issue, "Romancing the Stones." Being fairly new to karaoke, I've been trying to come up with new ways to involve non-participants in my shows. As a DJ, that goal is relatively easy to accomplish. In karaoke, how do you get the majority of the people who simply sit there involved? Well, I received this issue on Thursday and tried one of the suggestions that very night. Would you believe that I got two "newbies" at karaoke to come up and sing? This coming week, I'm going to try some of the other suggestions mentioned in the article. Many thanks to you for publishing this article. It should help a plethora of KJs who are looking for new and innovative ways to get more people involved.

On a side note: I never saw these two people in my life, before that night. The club I'm working at is well known for having a bad reputation. I've been trying to figure out a way to turn the club around and get a more reputable clientele. This type of thing might just be the trick to achieving that end. Thanks!

Marcel Bissonnette, Springfield, MA

No road & track

I feel your many-page story on trucks and vans was a waste of my time and money. The magazine is only sent out every other month and I look forward to reading stories about music and other things regarding the DJ Profession. The auto section has merit, however, I could have gotten all that information from an auto magazine.

Mike Smith
The WEJT Road Show

In response to "Help Save This Marriage" (MB issue #48)...

➤ What does Cindi see as a "real" job? I am a professional business person too, and whether I make it up my particular ladder to CEO or not, I would never consider my business more important than the happiness my wife has brought to the events for which she has DJ'd.

I tried DJing when my wife started her own company, and I'm a decent backup, but I don't pretend to have the natural talent for running an event that my wife does. Maybe if Cindi really wants to support her fiancé, as opposed to looking down from the heights of her professional standing, she should try DJing an event, instead of asking what's so hard about it. Most real jobs are a hell of a lot less stressful.

Having said that, I sympathize more than she could guess regarding the hours that this profession requires. I lose my wife to business right at the most romantic points in life; and it's strange telling our 3-year-old, "Mommy's still at work" as I put him to bed. I have the added burden of worrying about an attractive woman alone in the middle of the night with thousands of dollars worth of equipment and CDs.

It's hard, but it is just the beginning of the compromises Cindi will have to make to allow them both to enjoy their individual lives as a married couple.

Laans Hokanson

➤ Having been a DJ since 1979, I can tell her (Cindi) that DJing is indeed a real job. Because we DJs are self-employed, and because we LIKE what we do, our profession is under constant attack. If you don't enjoy what you're doing, whether you're entertaining or digging ditches, then you're a hack. Unless you're passionate and excited about your job, your work will be mediocre and possibly even dangerous, and your only reward will be bucks. You shouldn't have to hate your job. That's why I'm a DJ; not to get rich, but because I love what I do! I like money, sure, but I'm unwilling to give up the intrinsic rewards. I think Duane might feel the same way.

As far as "what goes on" at a party, what makes you think the office is any different? Affairs can happen no matter what profession you're in (can anyone say Clinton?). Trust is the issue here, not Duane's job. I have been happily married for 13 years now and have worked nightclubs and mobile parties the entire time. Sure there's been temptation. There was also temptation when I worked at GM. If you're truly in love, secure, and have good communication, I don't see why Duane cannot continue to be a DJ as well as a good husband.

Stu Chisholm
Stu & His Crew Professional DJ Service

➤ I have been married to my DJ husband for 14 years. In the beginning of our marriage, I was able to go along with him to help set up and watch him as he became "KC," a wild and crazy DJ with a tremendous amount of energy. I could only hope he would be able to retain that energy to take out the kitchen trash (just kidding)! After the birth of our daughter (one of three), I had to stay home quite a bit and, though I love my daughters dearly, I did feel lonely—especially knowing he was having fun while I was changing diapers. However, my love for music has always kept me involved with our business. I perform all the office tasks. Believe me, this is a real business. The bank deposits tell me we are doing a terrific job!

My advice to you is to get involved with your husband's interests. Learn from him and read *Mobile Beat*. You'll get to go have the "fun" you're missing out on when you stay home. You may quit your day job! Don't be embarrassed of HIS chosen profession. If your coworkers knew they could earn as much as he does for a 3- to 4-hour event they would zip their lips!

Cindy Cagle, Great American Road Show, Inc.
Fort Smith, Arkansas

➤ I am not too sure what makes Cindi feel so insecure, but I don't believe it's DJing. I used to work in exotic nightclubs, and I know that I came home every night. Maybe if she supported him a little more instead of feeling embarrassed about what he does, things would be different. I am a full-time DJ, and my income supports my family unlike any job I have done in the past.

Ernie Houle

➤ I have been a Mobile DJ for over 18 years. You're right, most people don't look at DJing as a profession. As a Mobile DJ, one must be experienced in marketing, advertising, bookkeeping, public speaking and entertaining, along with having a knowledge of electronics and music. You must also be physically fit (to some degree) to move speakers and amps around, as well as to have enough stamina to stay up 'til the wee hours of the morning and be ready

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"Help Save This Marriage" continued...

to do it all over again the next day.

If you are having a hard time seeing it as a real job, I would suggest you involve yourself with your fiancé's business. Help him out, set up with him, spend a couple of nights learning the ropes. Go out there and see with your own eyes how much work it is to put up with drunks, with a smile on your face, while trying to keep the dancefloor full by playing the right type of music for that particular crowd.

Once the party's over, you should help him carry his speakers, amps and other gear out to the car. I find this to be the hardest thing to do at 2 a.m. Once you've tried it out, watch yourself! You, too, might get hooked and become (yikes!) another DJ. It's a lot of hard work, physically and mentally stressful at times, but it can be very satisfying work for those who truly enjoy it, both financially and physically.

My wife is a secretary and also DJs for our business. My oldest son (13), my daughter (10) and my youngest son (5) are all roadies and help set up everything, every weekend. We make it a part of our family time and try to get things done as a team. The kids love hearing their favorite tunes being cranked way up and each has a specific job to do and knows exactly how to do it. It can be difficult for those who only see the DJ out there partying with guests to see the actual business of how he or she got there. But believe me, there is a lot of work involved.
Stan Minogue, Stan The Music Man

➤ I had been a DJ/MC for a while before meeting (my wife) Roberta. She wasn't into DJing, but she's a good dancer. We go to ALL of our parties together (properly dressed, of course). We did this even before we got engaged. Roberta is now our Party Motivator, helping with teaching dances, giving out party favors, running games, etc. We also share in decision making for the business. We both have full-time jobs as computer consultants, but we enjoy the entertainment business.
Steve Rothkin
Dancemasters Disc Jockey Entertainers
Poughkeepsie, NY

➤ What Cindi must realize is that it takes a very special personality to be a DJ or MC, and it is a very respectable position. You have to have the right character, temperament, personality, and knowledge to be a successful DJ. It takes as much skill as most people spend in 4 years to gain from a bachelor's degree to learn a job. With being a DJ your profit potential is absolutely limitless.
Shawn Woods

➤ I would like to offer Ms. Hunt some insight about the DJ profession.

1. Her comment about "how much fun he is having" suggests no understanding of the mental complexity or physical labor involved when one plans and executes a wedding or other special event. The "fun" comes from knowing that I have delighted my customers.

2. I'd like to hear more about what Cindi claims to know about "what goes on at clubs and weddings." DJs are exposed to the same temptations as any other businessperson working in an office or on a client's premises. The current White House scandal proves my point.

My fiancée is an attorney with a career of her own. She knew little of the DJ profession when we started dating over three years ago. As our relationship matured, so did her curiosity about my work. I offered her the chance to join me on several gigs to get a feel for the realities of being a Mobile DJ. She now works with me at bridal fairs and trade shows. She helped me make the decision to expand to a multisystem operation.
Walter Caudle
Music & More... To Go, Columbia, SC

➤ My husband was a DJ/MC before we met and is still one now that we are married with two children. I don't know where you are from but, in Long Island, N.Y. it is a big industry and is considered a real job!

My husband now owns his own DJ company and has people working for him. If I would have made him stop doing the one thing in life that he loves doing, we would not be happily married today with two kids and a growing company of our own. My husband leaves me and the kids almost every weekend and does about four to five parties himself a weekend. He comes home exhausted, but still has time to be with us during the week after work is done. People who are DJs have a very special talent and it is a very good profession!
Donna Guzzo
(wife of a DJ/MC co. owner)
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Nat'l support for regional associations

With the main objective being the development of a national support network for local and regional DJ groups, a pilot group of DJ activists from across the United States have formed USMEA (the United States Mobile Entertainers Alliance).

At an organizational meeting held in mid 1998, Frank Bilotta, of North Tonawanda, N.Y., was selected as USMEA's first chairman of the board.

Larry Hampson, USMEA's new interim Executive Director.

"We look forward to building a new organization that will represent professional Disc Jockeys and Karaoke Jockeys across the U.S.," says Bilotta, "We're excited and anxious to get going."

For guidance and direction in building the new association, USMEA's advisory board looked to the Canadian Disc Jockey Association (CDJA), which is considered the largest and most successful DJ association in the world. CDJA past president Larry Hampson of Toronto, Ontario has accepted the charge of being USMEA's interim executive director.

"It took this group a long time to conceive a formula for meeting the diverse and regional needs of professional DJs across America. Helping regional associations develop, grow and prosper and then join our alliance will be the goal," Hampson said.

USMEA's initial board of advisors includes: Greg Tutwiler of Harrisburg, Va.; Jon Michaels of Sioux Falls, S.D.; Gary Kassor of Parma, Ohio; Michael Heindl of Scarborough, Ontario; Roxanna Greene of Hialeah, Fla. and Darin Boisvert of Fitchburg, Mass.

The immediate role of the board is to formulate and coordinate the organization's goals and programs. It is anticipated that a number of additional interim board members will be added as it moves toward rounding out and enhancing the collective experience of members. For further information, contact Greg Tutwiler at (540) 432-7883.

DJ's home on the Web

Prodj.com (www.prodj.com) has been the No. 1 Internet site for pro mobiles since first signing on in 1995. The site presently boasts over 4,000 members and over 50,000 monthly visitors. Now you can stay right on top of your profession by setting your computer's start page to start.prodj.com.

Designed as the ultimate start page for DJs on the net, start.prodj.com combines fast links to the hottest conversation/chat and shopping areas, along with instant access to special *Mobile Beat* articles, prodj.com's *Entertainer E-zine*, new release charts from *ICE* magazine, reviews from CDNow, and other resources. In addition, start.prodj.com has installed a unique search engine to access areas beyond prodj.com including a "diversions" area with Internet-based games. All features are updated on a regular basis.

A second new service being provided is members.prodj.com where you can test the waters with your own Web site. The site provides you with a professional DJ named address so that even a novice can set up and maintain a first class Web presence. For information on either of these new services or prodj.com's Internet services in general, e-mail rburger@prodj.com or call 800-25-PRO-DJ.

Shop talk

Peavey Electronics Corp. and Crest Audio Inc. have penned a strategic alliance designed to permit a sharing of resources and a blending of proprietary technologies.

Commenting on the alliance, Hartley Peavey, chairman and chief executive officer of Peavey, said "This alliance with Crest will position both companies for explosive growth for the next millennium."

Crest president John Lee said, "The combination of the intellectual and physical resources of the two companies will provide Crest and Peavey an amazing opportunity to further satisfy the needs of the professional audio market."

The two forecast that collaborative efforts between the organizations will result in significant competitive advantages and expanded product offerings for their customers. Peavey Electronics and Crest Audio will continue with separate operations in their existing locations.

Coming soon to your area

Be on the lookout for Pioneer's eight beautifully customized vans now traversing the United States. The wildly painted Chevrolet vans feature $50,000 of Pioneer car audio systems and a topshelf Pioneer DJ entertainment system. Built in to the tailgate of each vehicle are two Pioneer CDJ-700 CD players and a DJM-500 mixer. To make it loud, there are four 1,000-watt Pioneer amps and two SV-7000 full range speakers.

The vans' 1998 tour included stops at high schools, record stores, concerts, shopping malls and theme parks in 34 areas. Each stop featured a demo of the sound systems with a celebrity DJ showing off on the CDJ-700s, free cassettes, posters and Pepsi-Cola products. All totaled, there were over 910 demonstrations performed with over 350,000 cassettes given away during 1998. A new tour will begin during the first quarter of the new year.

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This just in...

After over fifty years in the audio industry, Walter O. Stanton has announced his retirement from the audio industry. In turn, Stanton Magnetics, the company that Mr. Stanton took to the top in the production of high-quality audio pickups, styli, headsets and related electronics, has been acquired by Gerard M. Cohen, of Fort Lauderdale, Fla. Cohen is president and CEO of Tracoman Inc., a leading distributor of audio and DJ brands including Vestax and next!™

Cohen says his initial objectives with Stanton include broadening the product base and stimulating growth. He pledges that the same integrity in products and business relationships will be maintained. Stanton Magnetics will be managed and operated separately from Tracoman and will stay based at 101 Sunnyside Boulevard, Plainview, N.Y.

WITH EVERY ENDING THERE IS A BEGINNING

As written in the June/July '98 issue, Michael Butler, a Mobile DJ and paramedic from California, died on March 23, 1998 when the rescue helicopter he was in crashed. He was only 33 years old. His legacy, however, lives on. His wife, Maria, gave birth to their son, Matthew Michael Butler, on August 26, 1998. We wish all the best to Maria and Matthew.

(left) Michael Butler, respected Mobile DJ and paramedic for the Los Angeles fire department.
(right) Maria Butler and Matthew Michael Butler, Michael's wife and newborn son.

TOV LIGHTING

The DJ's Source For Holiday Values

Bubble Machine $69.99

Create a festive party atmosphere with hundreds of bubbles floating around the room. The unit features a built-in fan which blows the bubbles upward. The rugged compact case features a built in carrying handle making it ideal for mobile DJs and and club use.

Snow Machine $309.99

Snow machine with remote to regulate size and volume of snow. AC 120V 60HZ, 600-watt heater, 25V/7amp fuse, snow output approximately 4.7oz per minute, 5.25 quart tank capacity. Size: 20.99 x 10.31 x 11.09in (LxWxH), weighs 24 lbs.

1 GALLON FREE SNOW FLUID INCLUDED!

Lazerburst $64.95

Lazerburst comes with 16 pre-set geometric patterns and three operating modes that allow the creation of up to 100 different laser effects. Operates on four "AA" batteries or with the supplied AC adapter. 4.9mW red diode laser. 3.5" x 5" x 7", 1lb.

Smoke Machine $69.95

This lightweight 120V/60Hz smoke machine is perfect for smaller venues. It features a 700 watt heater, hanging bracket, .5 liter tank capaciy, and 3,300 cubic ft. per minute output. Controller with 10 meter extention cable and indicator light included.

1 QUART FREE SNOW FLUID INCLUDED!

Super Shot $34.95

45 watt strobe lightweight plastic housing. Compact for easy travel! Adjustable flash. Linkable. 120V, 2lbs.

Pro DJ Strobe $42.95

Ideal DJ 50-watt strobe with flash speed control, external power cord, on/off switch. daigy chain up to 5 units with one controller. Metal housing. 9.5" x 6.75" x 8.5", 6 lbs.

Double Derby $97.95

Sprays out 40 multicolored beams that dance to the beat of the music. Two 120V, 300W 64514 halogen lamps included. 15"x14"x11", 17lbs.

Hazer $309.95

The hazer produces 1,000 cubic feet of long-lasting haze per minute. All this without the traditional heaters and warm up time of regular fog machines. I9" x I0" x 9", 27.5 lbs.

1 GALLON FREE HAZE FLUID INCLUDED

LTS-01 Stand $79.95

This rugged 12 ft light stand features a T-bar and 2 side supports. Made of black andonized alunimun and will support an evenly distributed load of up to 100 lbs. 1.5" tubing diameter.

LTS-31 Stand $164.95

Portable trussing system that comes with 2 black andonized aluminum tripods that telescope to g feet. Also included are 2 "T" bars and 2 five foot truss I beams that lock together to create a lo-foot trussing span. 1.5" tubing diameter. 200 16 load capacity, 38 lbs.

PC9000 $94.95

The PC 9000 is an 8 channel controller and power pack. The power pack offers 8 swtched outlets and one unswitched for constant use. Set cnnomes with a 25 ft. control cable. 15v amp or 1,800 watt maximum load.

LTS-06 Stand $44.95

The LTS-06 is a lightweight g ft tripod with T-bar support. Made of black andonized aluminum. 1.2" diameter. 50 16 load capacity, 9 lbs.

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IT'S HOT

Tough Cases to Crack

Gemini Sound Products has made a case for two of their CDJ-1200 top-load CDPs and one CDM-1000 mixer, a.k.a. the DJC-CDM. Features include heavy-duty corners, a hinged top with latches, and black carpet covering. It is armed with mounting screws. The DJC-CDM is accompanied by a case for 10-inch mixers, the DJC-CD10, and one for 19-inch mixers, the DJC-CD19. Also, from Gemini: the CDC-75 and CDC-100 carry 75 and 100 CDs respectively; the LP-50, LP-100, and LP-200 hold 50, 100 or 200 records and feature spring handles, as does the fully foam lined TT-20 turntable case. These American-made cases each have a three-year limited warranty. MSRP: DJC-CDM - $189, DJC-CD10 - $189, DJC-CD19 - $199, CDC-75 - $99, CDC-100 - $109, LP-100 - $119, LP-200 - $169, TT-20 - $109

Gemini Sound Products Corp.; 8 Germak Dr., Carteret, NJ 07008; Tel: (800) 476-8633 / (732) 802-6004; Fax: (732) 969-9090; Web site: www.geminidj.com; E-mail: int-sls@geminidj.com

Hi-fi Triad

High-quality sound reproduction is the priority for three new phono cartridges from Shure. Models M97xE High Performance, M94E Music Lover, and M78S Classic have been enhanced with all-metal Phillips-head mounting screws and color-coded cartridge connector pins to simplify headshell connections. The M97xE features Shure's Dynamic Stabilizer™ damper/de-staticizer and die cast aluminum mounting block to ensure accuracy. The M94E is also available for P-mount tone arms as the MP94E. The M78S is a mono unit intended for 78 RPM playback. This trio of cartridges promises clarity for all your vinyl listening and dubbing needs. MSRP: M97xE - $150, M94E - $100, M78S - $90

Shure Brothers, Inc.; 222 Hartley Ave., Evanston, IL 60202-3696; Tel: (800) 25-SHURE / (847) 866-2200; Fax: (847) 866-2279; Web site: www.shure.com

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422UDR dual channel rackmount with unique cascading antenna feature, eliminating the need for an antenna distribution device, rear mount antennas, dual LED displays for RF and AF levels.

412UDR Full rackmount receiver with antenna mounting on front and rear

411UDR stand alone receiver which can be rack-mounted using the 321RK rack mount kit

41HT handheld microphone. Heavy-duty case, with supercardioid uni-directional element, 63 internal user-selectable frequencies, and uses either 2 AA alkaline batteries or Azden Ni-Cads and unique charging system.

41BT bodypack transmitter with input level control, standby switch, locking mini-plug connector, and metal belt clip. Available with electret condenser omni-directional or uni-directional elements, instrument cable, or HS-11 headset boom mic.

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IT'S HOT

Take Your Sound to Another Dimension

If you've been looking for a portal to a different dimension—of signal processing that is—then DOD has some new effects processors to offer, known as (you guessed it) the Dimension Series. The Dimension3 is a 2-in/2-out stereo digital multi-effects unit. Its interface contains one rotary effect selector and two parameter control pots. There are also controls for input level, mix, and output level. Effects include reverbs, delays, chorus, flange, phase shift, rotary speaker, pitch/detune, and tremolo/pan. The Dimension6 is a 4-in/4-out version of the D3. Both units fit in a single rack space. If you've been craving the power of sampling, the Dimension12 is for you. It is a stereo delay that features a 24-second sampler with four banks of 6-second sampling or two banks of 12-second sampling. You can manipulate your samples with stutter, reverse, and LFO functions and place edit points precisely with a large jog/shuttle wheel and LED display. Other controls include loop, effect, tap tempo, delay, and gate, as well as knobs for speed, depth, feedback and mix. MSRP: D3 - $159.95, D6 - $279.95, D12 - $279.95

DOD Electronics Corp.; 8760 S. Sandy Parkway, Sandy, UT 84070; Tel: (801) 566-8800; Fax: (801) 566-7005

Rev·o·lu·tion·ary \ adj,

1 a: departing sharply from the traditional or usual.

The Denon DN-M2300R is the ultimate DJ MiniDisc machine, featuring dual playback drives, as well as editing and **recording** capabilities. Imagine the flexibility of creating **custom edits** and producing your own dance compilations. The potential of MD is limitless.

Five **"Hot Start"** function keys are available on each drive. This feature allows you to access a total of ten different tracks or points within a track instantly. And unlike sampling, there are no memory limitations. A very cool feature!

Can't find your play list? No problem! With the DN-M2300R, you can select the next track by choosing the **Next Track Reserve** function, which allows you to select a track with its track number and song title without interrupting the current playback. In record mode, you can internally dub the disc name and track name. You'll never need to rename tracks again.

Of course, the unit is also equipped with all of the standard Denon features including **Pitch Slider**, **Pitch Bend**, **Auto Cue**, **Instant Start**, and a **Jog/Shuttle Wheel** as well as **A-B Looping**. Check out the DN-M2300R at your local Denon dealer and see why MiniDisc is about to revolutionize your world.

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Best Club DJ

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Propmaster of the Year

Marc Weinstock

Best Technical DJ

Robert Arthur

What: American Disc Jockey Awards

Where: Tropicana Hotel, Las Vegas

When: Thursday, January 14, 1999, 8:00 pm

Web: www.alloccasionent.com

Door Prize

Mark Klatskin

Featuring a performance by:
Volume

Details:
Everyone receives one door prize ticket with paid admittance. You may purchase additional tickets. Auditions will be held at noon, January 14, 1999, in the Caribbean Ballroom, followed by a dress rehearsal. Contestants should contact the American Disc Jockey Awards to be placed on a list (call 714-634-1774, or fax us at 714-634-1098, or e-mail kvknotts@aol.com). Contestants must perform a dance, play a game or do a skit. Call Monday-Friday, 10am-7pm Pacific Time to order tickets. Tickets are $15 presale by 12/31/98, or $20 at the Mobile Beat Conference. For presale credit card orders call 909-626-1005, or send checks to the address below. Credit card transactions are subject to a service charge. Black tie event, however attire is whatever you want. People arriving in formal wear will be escorted to the preferred center section, and will be eligible to win a prize for "best dressed attendee." Nominations open to the industry for "Best country/western DJ", "Best Club DJ", "Best Technical DJ", and "Karaoke DJ" of the year, may be submitted no later than 12/10/98, to American DJ Awards, 1015 E. Katella Avenue, Suite B, Anaheim, CA 92805. The America Disc Jockey Awards is a division of Annual Awards Shows Inc. Produced by Ken Knotts.

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Missing the 1999 American Disc Jockey Awards may mean missing out on the next great DJ interactive dance.

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Night Vision Mixers

You'll see the light with the first two mixers in the Century CMX series from next!™ —the UV light, that is. The four-channel CMX-460 and three-channel CMX-360 feature control panels with UV reactive paint, which glows in the dark. There is certainly plenty to see. The 19-inch rackmountable CMX-460 features three phono inputs, switchable for a total of five line inputs, with gain controls and three-band EQ that completely eliminates each frequency (+9/-26dB). next!™ has also provided cut switches and trigger buttons for left and right sides. The two mic inputs feature XLR and 1/4-inch connectors, EQ, and automatic talkover. You can mix the cue and master signals in your headphones with the "cue select" control. The CMX-460 has record and sub master outputs, and a master output equipped with balance control. The CMX-360 offers EQ, gain, cut, trigger, cue, and talkover features similar to its larger sibling, but with one mic, one phono, and two switchable phono/line inputs. Its master output also has balance control, and it has record and booth outputs as well. And, even though they glow, a 12-volt light input is included on both mixers. MSRP: CMX-460 - $299, CMX-360 - $249

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To make moving your "mobile" equipment around easier, you might try one of the Rock N' Roller/Multi Carts®, now manufactured by TAM srl of Italy, producers of Quik-Lok Stands, and distributed in the U.S. by Music Industries Corp. They combine the portability of a luggage cart with the load capacity of an industrial four-wheel dolly. They have proven their reliability for organizations as diverse as the NFL, O'Hare International Airport in Chicago, the U.S. Army, as well as thousands of touring music groups. Rock N' Roller/Multi Carts are available in four models: RR-4 MICRO with 350 pounds capacity (the smallest, lightest model), RR-800 with 350 pounds capacity, RR-8 and RR-10, both with 500 pounds capacity. Your back may thank you for it, especially if your road crew consists of one person—you know who. MSRP: RR-8 - $179.95, RR-10 - $199.95, RR-800- n/a, RR-4 MICRO - $119.95

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PMC15MKII - The New Standard In DJ Mixers For Mobile DJs, Clubs and More! • 3 Band EQ (+6/-26 dB) Per Channel • Balanced And Unbalanced Outputs • User Replaceable Crossfader • Transformer Buttons

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IT'S HOT

A Sonic One-Two Punch

Yamaha's Pro Audio Group is offering a double whammy of sound reproduction from its Club IV Series of speakers: the S215IV two-way speaker and the SW215IV subwoofer. The S215IV boasts a tight, punchy low end with two 15-inch, high-efficiency cast frame woofers and a 2-inch titanium high frequency driver. It has a newly designed crossover network and a trapezoidal cabinet. The SW215IV subwoofer features 3-inch voice coils and large magnet structures to ensure high output levels. At less than 2 feet in height, this crusher can slam a big low end from a compact area. Like other Club IV models, both of these units have built-in driver protection. Carpet covering, metal corners, and sockets for pole mounting are standard. MSRP: S215IV - $799, SW215IV - $749

Yamaha Corporation of America; P.O. Box 6600, Buena Park, CA 90622;
Tel: (714) 522-9011; Web site: www.yamaha.com; E-mail: info@yamaha.com

Gemini Racks Up a Score of Three

Gemini Sound Products has added three new 19-inch stereo rackmounting mixers to its high-scoring Platinum Series: the PS-700, PS-800, and PS-900. Each one gives you the benefit of four stereo channels with three phono/line convertible, five line, and three mic inputs. Other useful features you will find on each of these models include an assignable/replaceable crossfader, effects loop, mic input with a Neutrik combo XLR 1/4-inch jack, low-mid-high EQ and cut on each channel, balanced master outputs, and a peak hold dual-mode display. To add points to your score on the dancefloor, the PS-800 has six onboard effects and a reverb section, while the PS-900 sports a 24-second sampler with five memory banks and battery backup. All units carry a three-year limited warranty.

MSRP: $429 - $599

Gemini Sound Products Corp.
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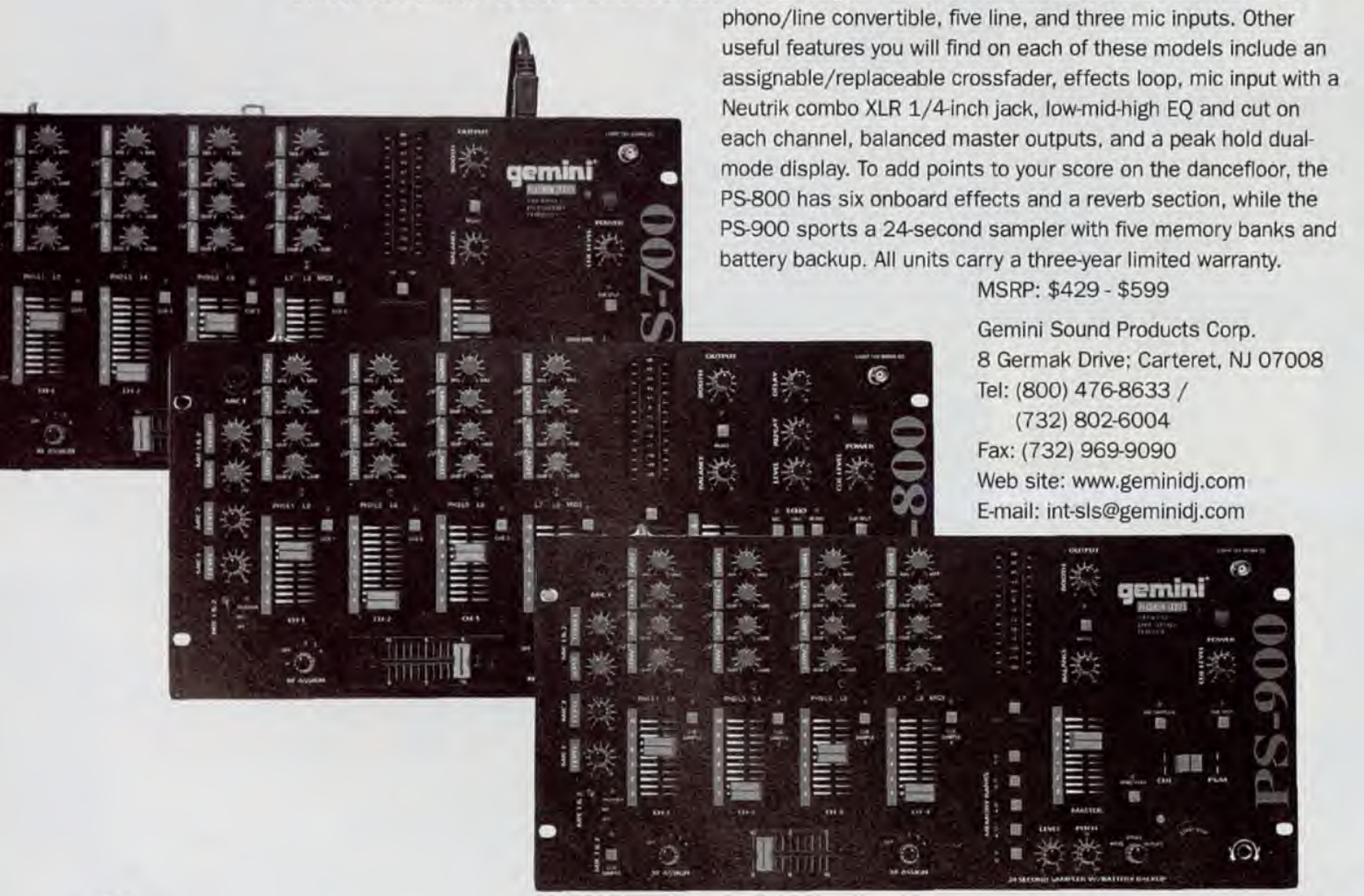

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Open their minds further with the Motorhead 150 intelligent wide field effect. It has been redesigned to use the HTI-150 bulb, which has a 750 hour life span and a color temperature of 6900°K. The result is sharper colors and a truer white. Its PC board is also new, with four internal programs and a digital DMX display. The Motorhead 150 produces a constantly changing beam of 12 gobos in 12 colors, plus white, and includes bicolor and rainbow effects. It swivels 360° and tilts 274°. The unit is a DMX 512 device but can also be sound activated, and slaved with other units without a controller.

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Touted as one of the hottest new products at the Canadian DJ Show last spring, the DJP-200 case from Diskjocki offers a unique way to store and retrieve CDs, enhanced security, and attractive packaging.

The unique tray system in this case features two vertically mounted rows that tip out. The CDs are held in the trays by felt strips, which protect the play side from scratches. The case itself is of rugged composite-on-wood construction. Four latches (two of which lock) secure the cover to eliminate any chance of CD spillage while in transit. The cases are available in gray (light and dark), green, yellow, brown, purple, blue, white, red and black.

With the extra security and rugged protection offered by the DJP-200 comes extra weight. At nearly 40 pounds when loaded, it's no lightweight. On the other hand, it's in the ball park with similarly designed carpeted cases.

How it works

The DJP-200 "system" includes the case, a hefty three-ring binder and two sheets of little stick-on labels, numbered 1-200.

Step one is to load the trays. Once the discs are in the case, knowing what's where is mind boggling. Take the time up front, when you first load the case, to devise a good system that will help you find the track you are looking for in the shortest amount of time. The J-card from each CD goes in the binder and the

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CD, obviously, goes into the tray. So that CDs can be quickly returned to their proper tray, stick a number to the label side. The other number can then be placed with the J-card in the binder.

After you've loaded your CDs into the trays and filed the J-cards into the binder, you'll probably want to set up a computer database of the CDs in the case. With a printout of the CD's titles, artists and file numbers, you'll be able to find a particular disc far faster than leafing through the binder. If you're feeling really crazy, you could even include the track listings, if you really feel like entering some 3,000 titles into your computer. It will take you some time but, on the upside, you can leave the binder at home (which lightens the load).

Regardless how specific your database is, it will allow you to change discs in the library at will without having to be concerned about categories or alphabetical placement. Just change the disc, update your database, sort and print.

Coming soon

Following up on the success of their first product, the company has announced plans to introduce three new cases in the near future. Currently in the works at Diskjocki Cases are three new models including a lighter, less expensive version of the popular DJP-200. In addition, two new wood racks, suitable for home or office, are also on the way. List price for the DJP-200 is $299. The new wood racks will be priced at $199 for the 200 capacity and $119 for the 100 tray unit. For more information, visit the Diskjocki Web site at www.diskjocki.com.

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TECH TALK

BY GEORGE MOHR

Pitch Away Your Troubles

HOW TO CHANGE THE TEMPO OF YOUR TUNES WITHOUT EFFECTING THE PITCH.

Brrrrr! Winter has returned to the northeast… time to cuddle up in front of the fireplace while tossing stacks of worn out 12" singles into the fire. Ahhhhh, nothing smells better than the scent of smoldering vinyl. Now sit back, relax and listen while I relate the DJ tech version of a popular bedtime tale.

Once upon a time there was a DJ who wanted to make a remixed tape of some of his music (for his own personal, non-performance use, of course). He had, however, a slight problem. The vocals on his master sounded like nasty chipmunks and monsters.

"How can I fix this?" the DJ pondered. "Well," I said to the DJ, "We live in a very technologically advanced world and we have a way around this problem."

Cue the narrator

When you up the pitch on your CD player (or turntable), it speeds up the music. That's good, since what you are probably trying to do is match the beats of two selections. The reverse happens when you decrease the pitch control. The downside of this is that the pitch also increases (or decreases), hence the name: pitch control.

What you really want to do is increase the speed, or tempo, without changing the pitch. This can be done with a marvelous magic box called

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TECH TALK

a pitch transposer.

This device is designed to change the pitch of a sound up or down in real time without changing the speed. Originally it was used by Karaoke Jocks to help the vocalist sing in a more favorable key while keeping the speed the same. In the band world, a singer may pitch his or her voice up or down to "fit" the music.

But wait... don't we want to change the speed and not the pitch? Right! I have a different use for this marvelous unit. By inserting a pitch transposer into the processing loop of your mixer, you will have a powerful weapon in the war against the chipmunks and monsters. Here is the scenario. When you speed up a record or CD, you get the dreaded chipmunk effect. If you were to reach over to your pitch transposer and decrease the pitch, you could return the vocals back to where they were without affecting the new speed.

How does it work?

This little trick is possible because the pitch transposer works in real time. That is why the vocalist can use it in a band situation and appear to sound "higher" (or lower) in pitch.

How do you know that what you are setting is the correct pitch? The answer is as simple as how your pitch transposer is set up. Does it work on the "sharp" or "flat" system, or does it work off a percentage scale? If it works off of a percentage, you are in luck. Just set the transposer opposite the percentage you set on your pitch control. For example, if you were to speed up a record to +6% pitch, then all you have to do is set the pitch transposer down –6%; this will put the vocals back in their correct pitch level.

If you have a sharp/flat system, it is a bit harder. If you hook up your transposer to the effects loop on your mixer then you can bypass the transposer by setting the loop on bypass. Adjust the pitch control on your turntable or CD player to where you want it, then use the transposer to bring it in line with reality. Now push the bypass button on the effect loop, while putting the pitch control on the CD player or turntable back into its original center position.

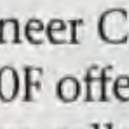
Keep going back and forth with the bypass button and the pitch control, while making fine adjustments on the pitch transposer. Eventually, you will hit the point where there is no difference in the vocalist's voice. Mark this point as your "pitch down" level. Once you do this at various pitch points, you will never have to recalibrate the transposer again. If you don't own a transposer as of yet, you may want to seriously consider purchasing one with a percentage readout.

So now you are probably thinking, where do I find this "pitch beast"? Well, that is easy. If you do karaoke, chances are you already have one. But most likely, it is of the sharp/flat nature and you may have to calibrate it as I explained above. If you don't have one, many band-type effects processors—made by Alesis, Yamaha, Roland, etc.—have the pitch transposer effect, along with many other very usable effects such as echo, reverb, chorus and flanging. This type of processor offers a plethora of uses if you like to mix; and is probably your best bet since you get many features built into one unit.

Most of these units range from $250 on up. Obviously, the more you pay, the more features you get, also the better the sound quality. I own an Alesis Midiverb ($300) and it has helped me on many occasions. I don't know how I would get by without it.

Things get better if you use CDs. The Pioneer CDJ series of CD players and the Denon DN2500F offer this pitch transpose feature built right in. Pioneer calls this feature Master Tempo. In short, it tracks the pitch control. As you move the pitch control up, the pitch transposer will move the pitch back down automatically. This way you don't have a lengthy presetting time as you would if you used an outside pitch transposer. So now you know what to do the next time those nasty chipmunks and monsters invade your favorite mixed tape.

As for now, it is time to put out the fire and pull the covers up for a nice winter's nap. Anybody got some more lousy 12" records for me to burn?



Should you need me to help you out in this or any other matter, I can be reached at Abracadabra... The DJ Pro Shop, 1153 Deer Park Ave., North Babylon, NY 11703; or call (516) 667-2300.

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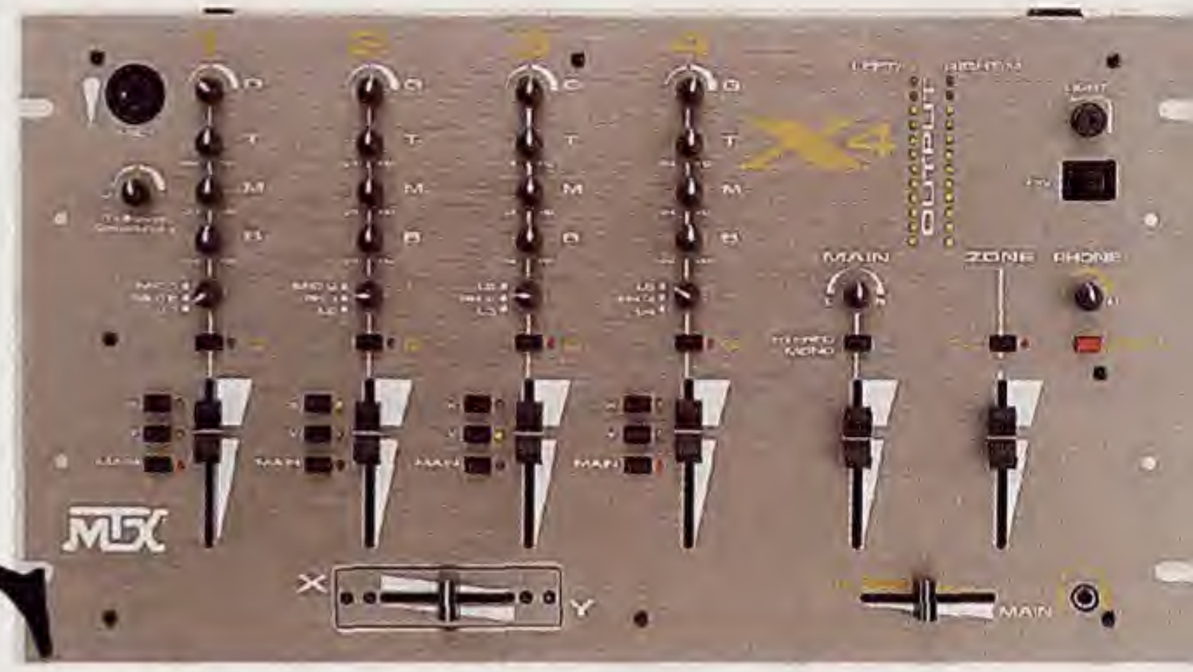

BY STEVE JACOB

COLOR IS JUST SKIN DEEP... THE REAL NEWS IS WHAT'S INSIDE THESE NEW PRODUCTS FROM MTX AND NUMARK.

No doubt you remember the folksy voice of the late Burle Ives serenading and narrating us through the children's animated puppet story "Rudolph the Red-Nosed Reindeer"? At one point in the story, the snowman (voiced by Ives) sang of the joy of the holiday colors: silver and gold. Coincidence or not, a couple of products dressed in silver and gold have arrived just in time for your holiday parties, and just may thaw out the most frozen abominable DJ in the land.

Silverado

MTX's X4 interactive mixing station is a new, infinitely adjustable unit. If you're looking for the ability to set and match the gain of each channel or source as well as independent frequency and (kill) control, then the silver-faced X4 should be on your wish list. This mixer is a pure joy for the truly dedicated mixologist.

As Rudolph learned to fly, so can you when mixing with this metallic marvel. Have you ever imagined for just a moment that you could take the drum line from a particular song and mix it with the bass line from another with the vocals of yet another song, all on the fly? Well little caribou, with the +12dB to -24dB bass, midrange, and treble rotary pots on each input plus multiple input channels per side, it's easy. You can isolate or completely eliminate your choice of frequencies, which may also come in handy when doing entrance themes at weddings.

The infinitely adjustable -14dB mic/talkover sensitivity pot automatically lowers the output of channels 2, 3, and 4, which leaves no doubt that your voice will be heard. The front mounted mono select button is ergonomically correct, especially when you arrive at the gig and find you need to add more speakers for coverage. Add to this the secondary zone output with separate gain control and you now control the volume of the extra pair of speakers or your mixing monitors in the booth.

Remember, the world can be a cold and cruel place, especially at your party when you're mixing or segueing between sources, and the volume levels from the two sources are as different in size as the snowman and the abominable one himself. Jaws drop, unpleasantries abound, and the warm feeling of disenchantment begins to invade your psyche.

With X4's split Q feature you no longer have to guess or remember the output level of a particular musical source. When engaged, the Q audio is divided into stereo left, while the main output is the right

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path, or you can opt for the standard full stereo with both the program and the main sources combined.

Gitty up!

After a test spin, I discovered that this board is fairly quiet and clean. Mic and line levels grade out at a solid 90dB, and all the controls feel solid and smooth. Beat pulsing LEDs are helpful and the overall layout and features actually combine to create a dynamic mixing environment. At only 11 pounds, the X4 is somewhat svelte. The light silver face makes it fairly easy to see in dim lighting; a BNC lamp jack is also provided.

Although MTX is as serious about its products as anyone in the business, it's nice to see that they don't take themselves too seriously. Number 20 on the front panel diagram is just the power button, which usually doesn't merit a comment or further description. Yet in the X4's manual, after describing all the technical innovations related to the mixer, the tech writers describe the power button as follows: "This turns power on and off. This is a very important and pretty cool feature, huh?" As I've always said, this is a fun business, but a professionally executed, fun business. MTX is a company that makes hard work look like fun, and the X4 represents this philosophy to the fullest.

Gold digger

Being one of the owners of Numark's first forays into dual CD player design, I can say that my '88 model 5020 was a true slice of technological heaven. This is not to say that the unit or its auto-mixing brethren 6020s were without fault. However, they did kick open wide the door for other companies to follow with dual drawer CD players. Whereas the 5020 and 6020 lacked precise CD manipulation but were without comparison, the new, gilded Numark CDN-34 is a true and exacting performer. Add to its precise control a bevy of immensely useful features and you have one of the best and easiest to use dual drawer CD players I've ever encountered.

If you could read my mind

As with any equipment I review, I look to see how intuitive a particular piece is by setting it up and operating it without cracking the manual. At this stage of development, most new equipment should be self-explanatory. You should be able to break open the box, plop it into your rack and begin to rock — it's just that easy.

Similar to the silver metallic MTX X4 mixer, the Numark CDN-34 is a striking metallic gold. It also features backlighted cue, play and pause buttons; perfect for dimly lit locations. Also to help the DJ in the dark, there are two large kiwi green LCD displays to help track your tracks. Actuating the buttons, the superior tactile feel is reinforced by a reassuring click. The pitch/speed control sliders operate accurately and smoothly with an easily locatable center detent.

Setting up the unit, the first obvious thing you'll notice are two control cables. This design offers many benefits, such as more precise control, as well as the inclusion of two banks of anti-shock memory at 12 seconds each.

NUMARK SPECS
CDN-34
Type: Dual transport
Style: Drawer
Pitch Control: ±12%
Frame Accurate
Single / Continuous Play
Cue: Auto-cue to music / true buffered instant start
Fine Cueing: Wheel
Programmable
Features: 12 sec. anti-shock buffer, pitch wheel, seamless looping & stuttering, large display with BPM counter
MSRP: $1,250

From this moment on

Until recently, it was standard operating procedure for DJs using CD players, to meekly apologize when the music skipped. With this unit, however, you'll never have to apologize for skipping again. For this capability alone, 12 seconds total or 6 seconds per transport is allocated to the task. In other words you can bump this unit around continuously for 6 straight seconds on each side.

After a CD is loaded into the drawer, each unit instantly stores the song's beginning into buffer. This procedure takes almost as long as the length of the buffer: about 5 seconds. Hitting the play button after the initial 5 seconds, the CD player continuously reads ahead and stores fresh 6 second increments. If the unit is bumped, play continues from the buffer until the player catches up. Continual hard shocks are probably the only thing that will shut down play, as well as erase the buffer but, due to a 2-second fail safe, the unit repeats until continuation of the entire process occurs. The music truly never stops. Buffer information, however, is unavailable during cueing.

The second group of 6 seconds is allocated to the seamless loop, stutter, and instant start functions. This is as thoughtful a design feature as you can get. Truly instant start, true seamless looping and on-the-beat stutter effects are awaiting you. The looping and stutter effects are so easy to use, anyone could do it.

Another area where the anti-shock system is useful is the tap beat counter. Tapping to the beat to determine BPMs is not new technology, but combined with the CDN-34, the usefulness of this product improved immeasurably. Not only was I able to get BPM information, but in a test sample of 20 songs, the accuracy was uncanny.

MTX X4 SPECS
Channels: 4
Inputs: Phono-3 / Line-6 / Mic-2
Outputs: Master-1 / Zone-1 / Rec-1
Frequency Response: 20Hz - 20kHz
Bands EQ: 3
S/N: 90dB
Replaceable Crossfader
Features: Auto talkover, balanced outputs, intelligent channel assignment, visual gain-matching display
Size: 10.5" x 19" x 5.75"
MSRP: $520

To ensure that my euphoria was tempered a bit, I decided to take this unit to a club for further investigation. I'm happy to report that the Numark CDN-34 was superb in every aspect.

Shoop, loop de-loop

I've used many a sampler/looper, both inboard and outboard, on a variety of units. One of the things I enjoy about the CDN-34 is its plain simplicity of operation. Grabbing a sample is flawless, repeating the loop is flawless, and getting out of the loop and then diving back in after you passed the in/out points is even easier. Stuttering was nothing short of extremely accurate.

To ensure that my euphoria was tempered a bit, I decided to take this unit to a club for further investigation. I'm happy to report that the Numark CDN-34 was superb in every aspect. Sometimes, instead of mixing back and forth, I would grab a sample without vocals to do announcements at the club. Hmmm, imagine using it for bridal party entrances. Club and home remixers, here is your key to the city.

You've got the touch

Another tactile stimulation you must experience with this unit is its true-feel pitch/jog wheel. Not since I spun vinyl on the "wheels of steel" have I felt such control. This unit could truly help to convert the current crop of vinyl jocks to the digital domain. All this without having to press the usual numb pitch bend button.

Checking the specs, you'll find that this 11-pound unit reads as well as it appears to perform, with 94dB signal/noise, and 86dB of separation. Fit and finish are first rate with all the legends clear and concise and all panels, buttons, knobs flush and centered.

Combine this unit with the MTX X4 mixer and I am willing to bet you could win quite a few mix competitions as well as impress your wedding clients and yourself. For the price, you'd be hard pressed to find a machine like this anywhere... at least for now.

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Plastic Fantastic

NEW SPEAKER MAKER BREAKS THE MOLD IN TRADITIONAL CABINETRY.

BY JIM KERINS

Imagine the future for the modern DJ. No longer will you need an hour or more to set up or tear down. You'll be able to walk in or out of a party with your mixer, amplifier and music library all in one hand. This magnificent future will be complete with an almost magical, full-range speaker system that looks and sounds great. It'll be made out of a high-tech, man-made material that weighs less than 30 pounds and... whoa... what's this? It looks like the future has already arrived, thanks to our friends at Wright Bros. Sound.

The big problem with most speaker systems is that they're just too heavy, usually weighing in at around 60 to 70 pounds each; they may as well be a hundred pounds at the end of the night. My best DJs (who are females) would prefer I send them out with something a bit more manageable. When I showed them the lightweight Wright Bros. speaker (model EQX1578), they tried to hug and kiss me. I immediately put a stop to that, explaining to them that I didn't appreciate being sexually harassed (yeah, right).

In the beginning

It all started with my most recent visit to Mobile Beat's world headquarters. I spotted a pair of interesting-looking two-ways. As I went to pick one up, I got that strange feeling you get when you pick something up that looks like it weighs more than it actually does. I carried one in each hand and thought to myself, you've got to be kidding. There is no way these sleek, black plastic units can be real speakers. My experience has taught me that good sounding speakers are made out of wood or some facsimile thereof and that plastic is what you put your Beanie Babies in to protect them from the harsh elements. I decided to take them home and connect them to my big Mackie M1400i amplifier. After all, they're not mine. (Do I have a great job or what?)

On the bench

When I got home, I immediately brought the speakers into the sound lab (a.k.a. my garage) and tossed them onto the test bench (a.k.a. bench). I grabbed my high torque screwdriver and began disassembling the speakers to see what was inside.

EQUIPMENT SPECS:

Wright Bros. Sound
1101 Threemaple Drive
Manchester Center, VT 05255
Tel: 888-927-6863 • Fax: 802-362-5809
Web site: www.wbsound.com

EQX1578
Type: 2-way, molded enclosure
HF: Motorola Powerline
LF: 15" Eminence custom stamp frame
Frequency Response: 65Hz - 18kHz
Power Handling (RMS): 275W
Nominal Impedance: 8Ω
Sensitivity (1w-1m): 97.1dB
SPL at Full Power: 117dB
Dimensions (HxWxD): 24" x 19" x 16.5"
Weight (lbs): 29.5
MSRP: $499

You've got to love speakers that you can carry with one hand and place on tripods with the greatest of ease.

As I removed the attractive grill cover, I was impressed with how the woofer was connected to the cabinet using eight machine screws and epoxy sealant. So far so good. The 15" woofer was easily removed from its near tolerance fit with the cabinet. The inside revealed a modern crossover network and a custom fit, bulletproof, exponential horn. Furthermore, the inside molding of the cabinet was as finished as the outside. My view on plastic speaker cabinets was starting to change. One thing I noticed about the inside of the cabinet was the lack of acoustical insulation typically found in most speaker cabinets to dampen unwanted frequencies; so I thought hmmm, it's time to call the manufacturer.

Meeting Mr. Wright

I called Wright Bros. Sound and was quickly connected to the owner, Dan Wright. He proceeded to give me quite an education on the fundamentals, technical challenges and hurdles they had to overcome in order to produce a cost-effective, lightweight and good-sounding speaker. Wright explained everything from the molding process to their technique of mating a premium Motorola horn driver to a custom horn lens to achieve an uniform frequency response combined with exceptional high-end coverage.

He went on to explain that the properties of the cabinet material (Camberlite technology) make acoustical insulation unnecessary for this speaker to sound good. Great care was taken to ensure even the standard pole mount was "molded in feature," Wright said, to prevent unwanted buzzes.

I was also impressed with the fact that the cabinets are rated to withstand temperatures well below zero to well above 100 degrees Fahrenheit. Before ending my conversation with Wright, I asked about the year warranty policy. He stated it covered the cabinet and all of its components. In the unlikely event of a failure, every effort is made to get your speakers up and running in time for your next job. After our conversation, I was very confident in the future of composite material speakers.

Crash test

Enough with the technical mumbo jumbo. How do these modern wonders sound? Fast forward to Saturday night and Jammin' Jim's DJ show (that's me) at a 2,500 square foot local bar. Once again, you've got to love speakers that you can carry with one hand and place on tripods with the greatest of ease. The speakers, trapezoidal in shape, are very attractive. For long term good looks, just use a little Armorall and they look good as new. They were easily connected to my Mackie M1400i amplifier (rated at 250-watts per channel) via standard 1/4-inch plugs. I was still a little hesitant risking my big dollar DJ night, so I had my other speakers in the van, just in case.

The first hour of the show was mainly low volume background music, so it was difficult to immediately assess the sound quality. Finally, the last dinner dish was cleared so I could crank it (within reason, of course). I put on the latest extended dance craze mix and headed to the front to check it out. The speakers were very efficient as my amplifier was showing only half power output yet the music was very loud. Most notably, the low-end and midrange were very full and the speakers were producing a nice tight punch. The high frequencies were well represented and dispersion was uniform throughout the room, although not quite as crisp as other, more expensive speakers. Overall, they did a great job reproducing program music.

During the rest of the evening, I slowly increased power output until the amp was near clipping. Even at the full 250 watts, the speakers never distorted and played loud the entire night. I never had to get my other speakers out of the van. When the gig was over, I collected my cash (yes, all income is reported to the IRS) and was thrilled that loading my van was quicker and easier thanks to Wright Bros. Sound. If good sounding, durable and lightweight speakers are enticing features to you, check out the EQX1578. Look for future products, including powered lightweight speakers and Camberlite lightweight subwoofers. The back you save may be your own.

Until next time, jam on. For technical info or mindless chatter e-mail Jim at Jamsound@aol.com.

TWO NEW PRODUCTS MAKE IT POSSIBLE TO TAKE YOUR PERFORMANCE AS FAR AS YOU COULD EVER WANT IT TO GO.

I'm standing here in the middle of a cow pasture to demonstrate the versatility and practical usage of two hot new products. Watch closely as I power up this portable Fender pro audio PA system, the Passport-150, even though I'm miles from the nearest AC outlet.

Who needs an AC outlet when you've got Galaxy's Far-Outlet model 250 personal power station? If you're thinking, "I bet that's a portable lead acid battery with Digisrub technology," you are correct!

I want overtime!

So I don't get confused while trying to do two reviews in one, let's first take a close look at the Passport-150 portable PA system. Fender, in case you don't know, is an American company famous for producing professional PA electronics. The company is probably best known for its celebrated line of guitars, from the Telecaster to the world famous Stratocaster, played by the likes of Eric Clapton, Stevie Ray Vaughan, Eddie Van Halen, and The Artist Formerly Known As Prince. So the company's got credentials.

Fender Passport-150

The Passport-150 comes housed in a futuristic looking gray case about the size of a small carry-on piece of luggage. It fits in the overhead compartment of a 727 or larger craft. Just be careful when retrieving your personal belongings because items tend to shift during flight.

"What's the system include?" you ask. There are two full-range speaker enclosures which attach conveniently to a mixer/amplifier module. Each speaker cabinet contains two 6.5-inch speakers. Also included are two 30-foot speaker cables, a microphone with 20 feet of cord and a standard IEC (computer) cord. Remove the speakers and you are left with an attractive, slim and lightweight case containing the mixer and amplifier. The face of the mixer features round, sculpted, white knobs set against a gray background. Controls are well labeled and ergonomically laid out. The first two channels accommodate switchable microphone or balanced line level inputs. Channel three accepts the same, plus a pair of RCA jacks (mono) for CD or tape input, etc. Channel four is a stereo channel with a pair of RCA jacks and a balanced 1/4-inch jack. Other audio jacks featured are RCA stereo tape outputs, auxillary send, and stereo return commonly used for external effects processors.

There's also a foot switch jack, which conveniently turns the internal digital reverb on and off. This is handy for muting the effect, when desired, to eliminate echo while you're announcing the next cheesy song.

Tone controls and other knob adjustments featured on channels one, two and three are level, EQ internal reverb/aux and pan. Channel one also features the VIP (vocal input priority) control. This trademark feature, when adjusted properly, will automatically reduce levels of all other channels in favor of channel one. It's most handy when a person needs to speak over music without having to constantly adjust the mixer (kind of a poor man's compressor/limiter with a ducking feature.)

Channel four controls feature level, EQ low, EQ high, reverb/aux and balance. The master controls are left and right master volume, master reverb and system EQ. Many controls feature a notched position to help set normal operating levels.

PLX Amplifiers

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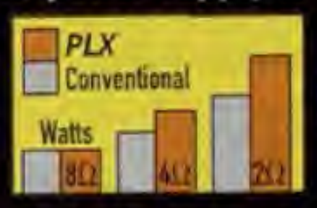

Model	Watts per channel *		
PLX	2Ω*	4Ω	8Ω
1202	600	325	200
1602	800	500	300
2402	1200	700	425
3002	1500	900	550

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This system offers reasonable to very good specifications for a product of this type (see chart).

To the jam van!

"So, Jim, you have done a pretty fair job of pointing out the Passport's features but what would I, a common everyday ordinary DJ, do with such a system?" you ask. Good question. That's what I wondered at first. Then I received a call from a bride who wanted me to DJ her wedding ceremony at a remote park with no electricity and then relocate to the reception some distance away. This is when I got the idea to check out the portable sound system utilizing my Far-Outlet battery power supply.

Jumping ahead to the big day, I started off setting up my regular sound system at the reception hall. Then it was off to the park to set up my new portable system. I got to the park early with my assortment of gear and quickly acquired a nearby picnic table. I opened up the Passport system, easily placing the two speakers on tripods. Next I connected two portable CD players along with a wireless microphone. Finally, I plugged everything into the Galaxy Audio model 250 portable 120-volt power supply, about the size of a car battery. Is technology great or what?

Fender Passport-150

AC in a box

It's time now to put the facts about our little miracle child, the Galaxy Far-Outlet model 250 portable AC power supply, on the table. This may be the most handy and practical accessory on the market today. This unit is a lead acid battery and is similar in size to a typical car battery. The 250 is handsomely enclosed in black plastic featuring a carrying handle, charge on and off switch, two standard household outlets, and a detachable standard power cord. An optional 12-volt plug facilitates either recharging the battery from your car or jumpstarting a dead car battery from the Far-Outlet. Total weight is approximately 33 pounds, and it's not much bigger than a (Herman Munster) lunch box.

Galaxy Far Outlet 250

How long will this battery last and how much power can it give? Excellent questions. The Far-Outlet is rated at a maximum of 250 watts with 700 watts inrush capability. So what does this mean in the real world? Basically, if you plug in a 250-watt light bulb you can expect to get 6-20 minutes of service.

I know what you're thinking. How can this possibly power a small DJ system? The short answer is—very easily. First of all, let's do the math on a typical small sound system: two standard Sony CD players at 10 watts each and a Numark Blue Dog mixer at 30 watts would use 50 continuous watts. When you add a typical 200-watt amplifier, the math equation becomes variable. Just because your amp is rated at 200-watts peak power, the average output is usually far less. What this all means is that this system should run from 4-8 hours with the biggest power consuming variable being how loud you play the music and how much bass you desire: more bass equals more energy, equals less battery time.

Other features of the Far-Outlet include a 10-12 hour recharge time, a battery life of 3-5 years with regular use, and an optional cable, which allows you to charge the unit from your car. Far-0utlet also features Digisrub technology, which removes unwanted transients. This keeps the power clean and as quiet as your home wall outlet.

Here comes the bride

Back to the reception with my Fender Passport sound system free from extension cords and happily plugged into the Far-Outlet 250. I powered up the system to find only a minimal level of idle noise. Then I threw on my favorite Yanni (Yawn-ee) CD and turned it up 'cause there was no one around yet.

The small pair of speakers had far better tone than I expected and easily covered the ceremony area. I turned up the volume on the mic channel and was very impressed with the quality of sound from the supplied Fender microphone. Objectively, this system highlights the midrange frequencies. At this time, I engaged the on-board reverb, which sounded like many karaoke machines: functional, but a little metallic. I proceeded to adjust and sample all the various controls like EQ, level, etc., and was very much satisfied with the mixer quality, versatility and functionality.

Just prior to the ceremony, an acoustic guitar player showed up. Surprise! Fortunately, I had an open channel and easily connected the guitar to the PA system. It sounded great; after all, it was a Fender guitar. The ceremony, CDs, vocals, and sound system all worked well and the Far Outlet lasted three hours with power to spare. The beautiful bride was extremely happy that I was able to pull it off (big tip). I had the system torn down and in my van in under 10 minutes. Is that cool or what?

Conclusions

The Fender Passport performed well and would be a handy addition to your gear arsenal. It may never replace your main system, but it certainly has many applications for

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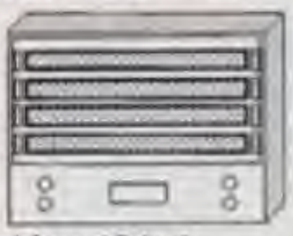

The BL-8000 are dual self-contained four 12-inch bulb units. JB Case has disposed of the fear of breaking blacklights in transit. These units are tripod mountable or to be set on table tops. These units also have a dual AC outlet on the back of each one (10 amps).

CDT-100 is commonly referred to as our "Cocktail Box". This unit features: CD player, Tape Deck, 100 watt amp, and an enclosed speaker system that must be heard to believe. This unit is tripod mountable, able to link to another speaker via 1/4" jack and is also perfect for remote ceremonies!!
Reg: $1,250.00

Special Price: $1,150

Specs:

Fender Passport-150
Size: 19"h x 10"d x 23"w
Weight: 28 pounds
Rated power: 75W p/c @ 8Ω, distortion <1%
Signal to noise ratio: <80db
Frequency response: 30Hz - 30kHz
Fan cooled?: yes
MSRP: 150 - $699 / 250-$899

Fender Musical Instrument Corp.
7975 N. Hayden Rd.
Scottsdale, AZ 85258
Tel: (602) 596-9690
Fax: (602) 596-1384

Far Outlet 250
Weight: 33 lbs.
Power: 110V
MSRP: $399

Galaxy Audio
601 E. Pawnee
Wichita, KS 67211
Tel: (316) 263-2852
Fax: (316) 263-0642
Web site: www.galaxyaudio.com

small venues, a rental PA system, children's shows and, as in my case, wedding ceremonies that are always held in "the other room." Certainly you could bring the system with you and it could easily be used as a backup for most of your major, regular system components.

The Far-Outlet 250 provided more than enough power for my event. Further trials in my lab indicated that it could provide power for the Passport sound system for six hours at fairly loud volume levels before the low battery light would come on. Obviously, other benefits to owning the Far-Outlet include being able to power all sorts of electrical components from small televisions to tacky camping lights. With a three- to five-year battery life expectancy, you're sure to get many uses from the unit. Until next time...jam on.

For technical information or other mindless chatter e-mail Jammin' Jim at Jamsound@aol.com.

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BIZ CARD AWARDS

Once again, the judges at Mobile Beat have taken on the daunting task of choosing what they think are the most notable business cards from the hundreds that were submitted for this year's BIZ CARD AWARDS contest. As always, no one wins anything in this contest, but the chosen few do get their spot in DJ history here on our pages. And let's not forget that tingly feeling of accomplishment. For those of you who submitted your card but did not get picked, keep trying! There are plenty of pointers on the upcoming pages on how to improve your card and your chances to be chosen in next year's BIZ CARD AWARDS contest! Thank you and good luck!

Look for more DJ/KJ BIZ CARDS on the Mobile Beat Web site: www.mobilebeat.com

most artistic

This card from Andy Austin of Sight And Sound DJs is creative and unique. He obviously took the time to use something other than stock art.

obviously... it's a DJ

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▲ Joe Martin of All Star Disc Jockey & Karaoke and Chuck Amstone of Solid Gold Entertainment made the most of their bi-fold cards by carrying the design throughout and including all the pertinent information.

▶ We don't know if Dean Quackenbush of Lighting & Sounds did this card on his own home computer, but it's a good example of what you can do on your own.

▼ These cards are real eye-catchers. This can be good or bad. It's good if you can use graphics and still find the name and phone number easily, these three cards successfully did that.

most dynamic

The GAME

BY JASON BROWN

DO YOU REALLY OWN YOUR COMPANY NAME? WITHOUT A TRADEMARK, PROBABLY NOT.

You thought of the perfect name for your DJ business: "Audience Amusement!" Your next step, naturally, is to acquire business cards, a letterhead, and a full color brochure. Don't forget the banners, yellow page ads, and envelopes. After thousands of dollars are spent and weeks of effort are past, the phone rings. Your first call is a competitor on the north side of town, unknown to you, who also calls himself Audience Amusement. He threatens a lawsuit if you continue doing business under "his" name, and he would win if his name is legally protected.

A simple trademark search and registration will save you tons of time, effort, and money. A trademark for your DJ business name is as essential as the song *Y.M.C.A.*, a microphone, and a mirror ball.

THE LEGALESE... QUICKLY

The word "trademark" generally refers to a distinctive mark of authenticity. Trademarks include words, names or symbols used by a person or business, to identify and distinguish goods. The term is often used to describe marks used to identify services named, appropriately, service marks.

For all intents and purposes, a service mark is identical to a trademark. Some service marks you are probably familiar with include: AT&T (telecommunications service), Kinko's (photocopying service), and NBC's peacock (television network service). If you want the sort of unique identity those companies thrive on, you must obtain a trademark or service mark for your business.

THE FRUITS OF YOUR LABOR

What can a trademark or service mark do for you? Once protected, the marks will benefit your business in a number of ways. First, as a preventative measure, protected marks prohibit competitors from using your "identity" in a context that might confuse customers. For example, if you saw a DJ business called "Microsoft DJs," wouldn't you raise an eyebrow? No question will exist in present or potential customers' minds about who you are and what you do.

Second, in a reactive sense, protected marks allow you to recover money damages from someone who has used your mark, and knew (or should have known) full well that someone already owned the rights to it. A registered mark will protect your intellectual property rights in a court of law.

Generally speaking, trademark laws offer the most preservation to distinctive, memorable marketing devices such as names and logos. To illustrate, courts (and 16 million hungry people) consider the golden arches reasonably sacred. On the other hand, a name like "Jim's DJ Service" probably won't receive a lot of protection. In sum, the more unique and distinguishing your identity, the more you have to protect.

DO-IT-YOURSELF MARKS

Before using any name or logo, you must find out whether the mark you've chosen for your DJ service is available. You'll need to carry out a trademark search to determine any conflicts. Doing so will help avoid the costly oversight of using the mark of another.

Yes! You can conduct your own trademark search with very little frustration. First, you can visit a patent and trademark depository library and search the marks. An exciting place? No. But, it will cost you nothing. Most major metropolitan areas have a depository, containing step-by-step instructions for searching registered and pending marks. In

addition, the Detroit, Mich. and Sunnyvale, Calif. libraries provide free access to the government's computerized database, making the search much shorter.

You can also use your computer to conduct a trademark search. A very cost-effective search engine is located at www. micropatent.com. Additionally, for a modest fee, Compuserve grants access to the Thompson and Thompson TrademarkScan database—one of the nation's leading services of this type.

Mark services aside, you can perform a very thorough search for unregistered marks through any of the powerful Internet search engines. For example, by entering "Audience Amusement" in the search field on the Alta Vista site at altavista.digital.com, you immediately obtain a list of sites containing that name. Other popular search engines include Yahoo!, Snap, Netscape, Excite, and Lycos. You could also check out uswestdex.com, and search yellow pages across the country at the click of a mouse.

HIRING IT OUT

Obtaining an expert to research your mark also makes good sense. A competent trademark lawyer or search company will provide the essential services many novices overlook. Surprisingly, you may even save money over doing the work yourself. At the very least, you'll have security and peace of mind.

Professional search firms are located in any decent-sized city. You may want to check out the Yellow Pages under Trademark Consultants or Information Brokers. You could also call a local attorney. In addition, legal journals contain a number of search firms' advertisements. Of course, you can also check out the World Wide Web sites of dozens of firms relatively quickly. Depending on the nature of your search, expect to pay between fifty to five hundred dollars for a complete inquiry.

Without a doubt, the more intricate the matter, the more it will cost you.

KEEP THE WEB IN MIND

Whether you're just starting, or celebrating 20 years, you may desire to construct a Web site to showcase your DJs, music library, and equipment. If it's not too late, name your business with cyberspace in mind. Just a couple of years ago, naming your business had local implications. You chose a groovy name, discovered nobody else in, say, Florida used it, and registered with the state. The Web, however, ignores metropolitan and state boundaries.

If you're planning to establish a Web site, your name will reach homes and businesses all over the country. In addition to searching pending and present marks, you should check out "yourname".com to see if the domain is already taken. Even if you could care less about the Web, keep in mind that thousands of other businesses treasure it. If you ignore it now, other companies can force you to change your business name later. Thanks to the Web, naming your business has become a national and international affair.

INVEST IN YOURSELF

As you can see, trademarks are not difficult to obtain. At the same time, a little work now can save you tremendous hassles later. There are thousands of competitors out there, each with something unique to offer their clients. Once you've established your niche, don't let it totter away. Invest in yourself. Obtain a trademark for the wonderful service you provide.

Jason Brown, of Minneapolis, MN, is the owner of Minnesota Mobile Music. He is also a student at the William Mitchell College of Law. Any questions, comments, or ideas for future articles may be sent in writing to Jason Brown, c/o Mobile Beat Magazine.

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BIZ CARD AWARDS

Generally, we frown on photo cards that have text over the top, but these worked well. Prince Party Productions' photo is professional looking and the back of the card has more info. Datman Entertainment's card gives a good example of their light show. The only thing we would change is to put the info on the back of the card and leave the photo alone.

best photo card

honorable mention

We had a lot of honorable mentions, and not nearly enough space to showcase them. These three cards each show features we feel are important in business card design. Music Machine's card uses graphics well and *gives just the* important info. Encore Entertainment's card is also clear and concise and has a nice logo. Harleywood Entertainment uses color well and you have no problem finding the name and phone number.

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most fun

Funky Stuff and Dynamic Sounds' cards can't be truly appreciated in print because they lose their 3-D effect. These two cards are a little hard to read, but lots of fun to look at. Black Tie Entertainment's use of color is just plain fun!

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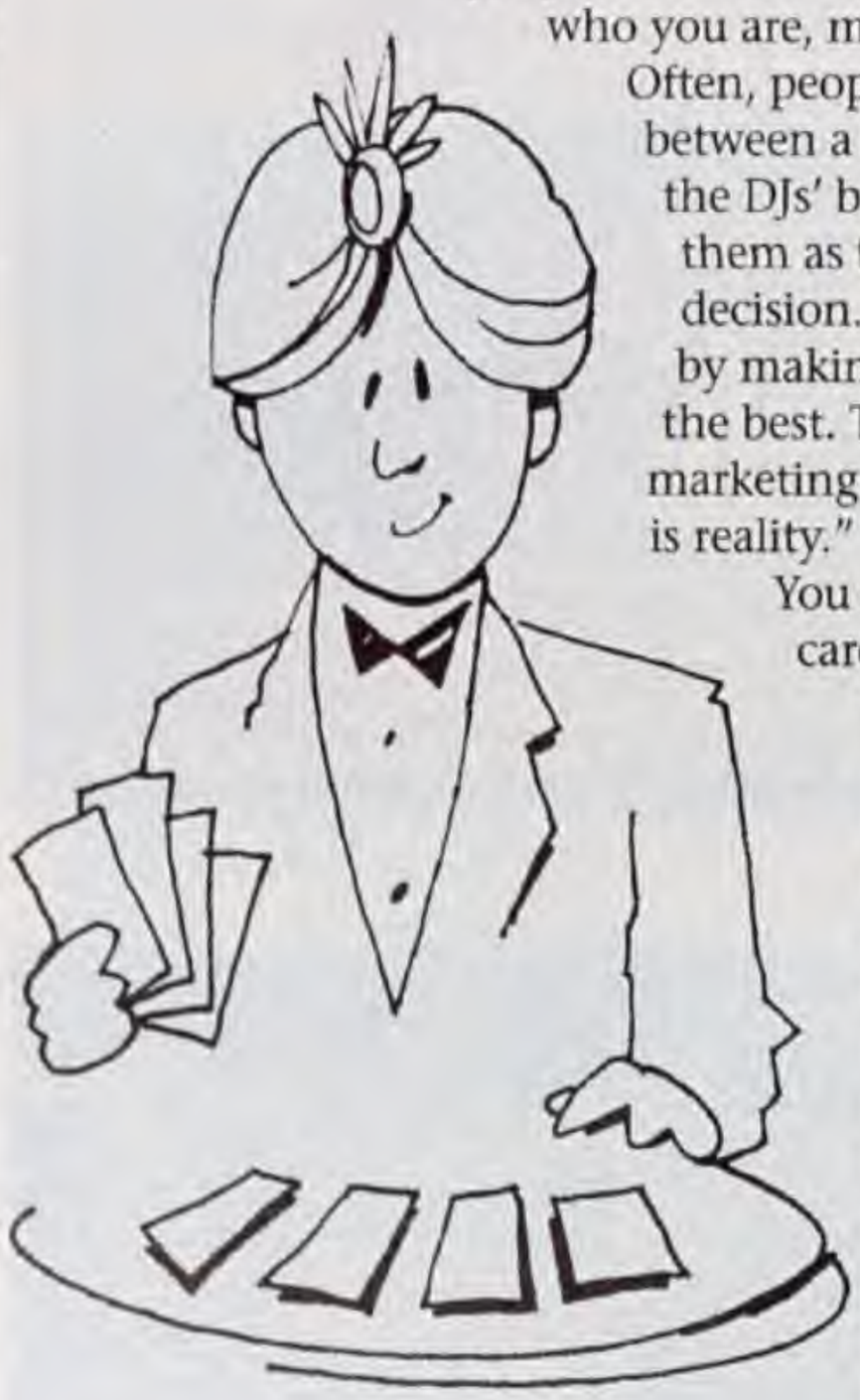
Card Games

HOW TO HEDGE YOUR BETS IN A COMPETITIVE MARKETPLACE.

Of course you have a business card... you can't do business without it. But are you really proud of how it looks? Does it represent your business well? Does it compare favorably with your competitors' cards? Has anyone ever complimented you on your card? Do you think it matters? Well... it does! It's a significant part of your "brand image," which is the overall perception a potential customer has of you and your operation.

Taking stock

Business cards are not a wise place to save money. It's easy to recognize a cheap card. Because they are often the only thing people will have in their hands to tell them who you are, make your card great.



Often, people will be deciding between a few DJs, and will have the DJs' business cards in front of them as they're making the decision. Give yourself an edge by making sure your card looks the best. To quote a famous marketing campaign, "Perception is reality."

You see a lot of DJ business cards on the bulletin boards at local music and record stores. Compare them. The majority will be black and white. A lot will have artwork consisting of either musical notes or records. That's because those are the only pieces of art that come standard in the printer's art books. If that describes your business cards, it's time to change.

Endless rainbow

One way to stand out is to get some different artwork on your card. Get your own logo designed by a professional if you can possibly afford it. You'll have to live with your logo for a long time, so be sure you like it and that it's appropriate for the type of gigs you typically do. A good logo will reinforce your image and recognition. Use that artwork on all your other marketing materials as well.

One DJ I know uses a shark wearing a tropical shirt as a logo. The shark looks great. It really looks like a party professional. He uses the shark on his matching stationery. You can't look at that shark and not smile. That's exactly what his potential customers do when they see it. The image is "fun," exactly what it should be.

How much will a good design cost? That depends on where you are and who you know. If cash is short, barter a gig for the design and maybe even get them to handle the printing.

Another way you can stand out is to have different color paper stock and ink. My card is printed with silver foil on shiny black stock. It looks very high-tech, and expensive and, compared to stock cards, it was. But it always stands out compared to the cards of other DJs in my area. So it cost me an extra hundred dollars; if it improves the image of my company, and it has, it's a worthwhile investment.

If people don't make positive comments about your card, you should probably change it. Look at it this way, it's hard to spend more than $300 on business cards, even if you get a logo designed for you and printed in several colors. That $300 is a good investment for making your business look better than the next guy's. It's a small price to pay for a competitive edge.

BY JEFF MULLIGAN

Distribution

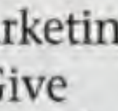
Whatever you do, don't let your cards rot in your office desk. Pass them out everywhere. Always have your cards within easy reach of everyone at your gigs. Always give the people who hired you several cards, not just one. If you do a good job, they'll want to keep one of your cards. Plus, the hosts will be asked by other people, "Great DJ, who is it?" If they have several cards, they'll happily give them out for you.

Business cards are not a wise place to save money. It's easy to recognize a cheap card. Because they are often the only thing people will have in their hands to tell them who you are, make your card great.

This conversation might take place a week after the show, after you are long gone; so it's important that the hosts have plenty of your cards.

It's also a good idea to put your card up on bulletin boards around the community. There isn't much promotion you can do that is cheaper than business cards. If you have contacts at schools, give them a supply. If there is a local tuxedo rental shop, leave some there. At weddings, be sure you give the photographer, videographer, and function manager a few cards. Maybe they'll remember you and pass on your card to another potential customer. These people can be a nice source of referrals, so give them the tools to refer you with. It wouldn't hurt to ask these people for a few of their cards as well. If you refer business to them, they'll be more likely to do the same for you.

Those tiny business cards can be a good source of business, and are an important tool in your marketing arsenal. In many cases, they ARE your image. Give them the attention they deserve.



Jeff Mulligan is author of "Turning Music Into Gold, The Sales and Marketing Manual for Mobile DJs." Jeff is senior vice president at Petzold Advertising and a frequent contributor to Mobile Beat. You can order his book by calling (800) 892-4060 or off his Web site: www.petzold.com/Gold.

BUILDING YOUR BIZ CARD FROM THE GROUND UP.

10 things to remember... while designing your business card.

1. Start with the basics. The most important information on your card is what you do and how to reach you. While a card that simply says "DJ-Call (XXX) XXX-XXXX" offers little individuality, you can't deny that, for a prospective client, it offers everything they need to know. What you do and where to call... keep them predominant.

2. Keep your card simple. A business card is not a brochure. Include who you are, what you do, and how to reach you. If you get too specific, you risk limiting your opportunities. For example, while you may be tempted to list all the different types of events you play (i.e. weddings, reunions, retirements, bar/bat mitzvahs, etc.), it all boils down to three types of events: weddings, parties and dances. Those three words cover everything!

3. Make it easy to read. Forgo flowery fonts in favor of typestyles that are clear and legible. If you use color, then there must be a high degree of contrast. If the background is dark, then the text should be bright red, yellow or white. Avoid Blue on black unless it's really bright. It just can't be read easily. Gradations can also pose a problem, causing part of the text to wash out.

4. Use graphics! It's true that a picture is worth a thousand words and an eye-catching photo or illustration can really enhance your card. The trick is making sure that the graphic effectively adds to the message you want to communicate. Art for art's sake is meaningless if the graphic does nothing to reinforce the text.

If you are going to use a graphic, spend a few bucks for custom artwork. Some clipart illustrations, such as this one, have become so overused that all individuality is lost.

5. Use color! Color makes a card stand out. Work with a limited palette of two or three strong colors, preferably the same colors that are in your logo or graphic. Again... avoid gradations as they are comprised of a wide range of colors and intensities that will fight the text.

6. Keep your card up-to-date. There's nothing more unprofessional than a card with your phone number, address or name crossed out, with the correct information written in pen.

7. Add some dimension. Four-sided cards, which fold in the center, give you space for a lot of information and dynamic imagery. In addition, they stand up on their own, making them easy to see from a distance.

8. Don't mix messages. Consider having two different cards if you regularly perform at different types of functions. Have a wedding card that looks very classy, and a party card that projects an image of fun.

9. Don't spread yourself thin. If you operate two or more businesses, have a special card for each. Cards with descriptors such as "DJ, videographer, photographer and auctioneer" are total turn offs to potential customers (not to mention MB contest judges).

10. Avoid plastic cards. Except when using a phone card or a card with special effects, plastic cards aren't user friendly. Clients will oftentimes want to make a notation on them as to where they met you. Plastic is tough to write on.

BIZ CARD AWARDS

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Neil Howard's and Soundtrack's cards (below) show good use of two-color design along with being very simple, classic formats. Premier Entertainment's card (above) is a crossover from the "Most Dynamic" category on page 51, but with a sweet and simple approach.

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best two color

These three cards are not only nicely designed, but manipulate the use of just two colors wonderfully. The use of two colors is, of course, more economic than four colors, so we applaud their frugality as well as their cards!

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Luxor Hotel Comes Alive with American DJ Lighting

Las Vegas is known for its bright lights that radiate all night long. In a departure from the usual flash of show marquees and neon signs, the exotic Luxor Hotel has captured a great deal of attention with its unique and spectacular strobe light display.

Every night, streams of dazzling light run up and down the 31-story, pyramid-shaped hotel, then move side to side and crisscross each other at varying speeds. Besides creating a mysterious mood at the southern end of the Strip (not far from the Tropicana, the site of the 1999 Mobile Beat DJ Show and Conference this January) this amazing "tower of light" has literally stopped traffic and received much media attention.

Although it has the appearance of an extremely high-tech lighting installation, the Luxor's lighting was actually created with standard strobe tubes and a controller from American DJ Supply. The display was the brainchild of Jim Hiett of Hiett Designs, a Las Vegas lighting contractor, who worked with American DJ president Chuck Davies to turn the innovative concept into reality.

Over four years ago, the management of the Luxor approached Hiett to produce a lighting design that would help generate an exciting new image for their essentially dark building. Hiett's firm developed numerous proposals, including everything from neon fiber optics to lasers, but all were rejected for their inability to withstand the rigors of window-washing. Finally, Hiett got the window-washers directly involved in the project. Together they came up with the idea of using strobe lights. Strobes could withstand the cleaning regimen, yet also provide more action than static lights.

The final design called for 500 waterproofed 5-foot strobe tubes and a modified, computer-interactive controller, all from American DJ Supply. With the help of the window-washing crew, installation took just six weeks.

Initially, eight different lighting patterns were run, but the Luxor's management narrowed this down to four that they liked best. Each pattern runs for about 10 minutes, the first moving up the building, the second coming down, the third moving horizontally, and the fourth in a crossover motion. The patterns are programmed into the computer, and the controller can change their speed "on the fly" for added visual excitement.

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MEET US IN LAS VEGAS

WOW!!!

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January 13, 14, 15, 1999

All Events End at 5 p.m. on January 15

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See following pages for more information on seminars and events.

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JANUARY 13

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Schedule of Events...

Please note, due to publication deadlines, the information below is subject to change without notice. A few additional seminars (a.k.a. "Hot Topics") are intentionally not added prematurely due to their timely subject matter. Please refer to the *Mobile Beat* Web site for the most updated information (www.mobilebeat.com/djshow).

PRE-SHOW • JANUARY 12

BEAT THE RUSH! Pre-register or pick up badges before the first seminar begins the following day... available from 12 noon until 5 p.m. at the show office and later in the evening from 7 p.m. to 11 p.m. at our "Welcome to Vegas" party at the Tropicana, sponsored in part by Gemini Sound Products. The first opportunity to win hundreds of dollars in door prizes is tonight!

DAY 1 • JANUARY 13

Get acquainted at the opening session and be the first to hear about the latest in DJ developments, including a very special announcement from *Mobile Beat*.

This year's seminar program begins at 10 a.m. with an encore presentation by noted business speaker and *Mobile Beat* writer Bob Popyk, with a follow-up to last year's standing-room-only presentation, called "How To Sell Your Toughest Customers, 90% of The Time!" It's about selling in the real world. If you can't book the gig, nothing else counts!

Other topics on Wednesday will feature spotlights on "Weddings: Here Come the Brides;" "Your Want List: Lighting;" "Single Operators-Unique Problems;" "Writing Proposals for Corporate Business." And two workshops with a twist: "Enhancing with Magic and Props" with two professional DJ-Magician-Clowns, and Dan McKay's "MARKETING MEGAMIX: Pump Up the Volume of Your Brochures." Bring your company's printed materials for critique and discussion and come away with dozens of new ideas on how to make them produce more bookings for you.

HEP CATS! Don't miss "THE SWING THING" at the annual DJ Appreciation night beginning at 8 p.m. at the Tropicana Hotel, sponsored in part by American DJ Supply. An evening of FUN for all as we enjoy the music of swing that is sweeping the nation. Speaking of sweeping the nation, be on hand for the introduction of the biggest dance craze since The Macarena... Tony Modica's **PIZZA DANCE!** Tony will be on hand for this exclusive DJ performance.
More Door prizes tonight!

DAY 3 • JANUARY 15

William Harvey is not a DJ, but a network systems analyst. Hear for yourself where sound is headed in his seminar "Audio Quality: Can You Really HEAR the Difference?" Frank Garcia returns with more "Mixing for Mobiles," as we bring out the hardware and put it to the test in several of Friday's seminars, including: "Audio Troubleshooting;" "Video: All Aspects;" "Karaoke: Present and Future;" "Legal Issues: Contracts, Contractors, and Competition" with attorney Robert Bell; and "School Dances."

Another **HOT TOPIC** is added today and two more moderated chats are found just off the exhibit hall. The final hour of the show will be an open **DANCE PARTY** with many of the DJs and dance instructors in attendance sharing that final tip to take "One For The Road."

Updated information, as it becomes available, can be found at the show Web site: http://www.mobilebeat.com/djshow or by calling *Mobile Beat Magazine* at 716-385-9920.

Mobile Beat

DAY 2 • JANUARY 14

Are you ready for the exhibit hall? **THE LARGEST *MOBILE BEAT* EXHIBIT HALL TO DATE** opens up its doors this morning at 11 a.m. Over and above the latest in technology on display, there will be concessions available, a lounge area, and...

NEW! "Meet the Manufacturers." On Thursday and Friday, meet representatives from American DJ Supply, Colorado Sound 'N Light, Gemini, MTX, Numark, Pioneer, Rane, and Sonic Foundry, amongst others, who will field your Q's & A's, in specially designated rooms located off the exhibit hall floor.

NEW! Later in the day, these rooms become "Virtual Chat Rooms." These are NOT seminars. DJs are welcome to visit the rooms and participate in moderated "chat" about the subject posted for that time slot.

Micro-Reality Motor Sports will entertain with their new interactive game — Field Goal Frenzy! — just in time for the Super Bowl.

Meanwhile, a full slate of seminars will be underway beginning at 10 a.m. Kicking off Thursday will be our other special guest, Lynton V. Harris, creative director and executive producer of "Madison SCARE Garden," at New York City's famous Madison Square Garden. This show recently attracted 70,000 screaming fans in its third season. Harris began his career as a Mobile DJ in his native Adelaide, Australia. Harris will address aggressive marketing for your business; trying nontraditional approaches and finding brand new opportunities, and "Breaking the Barriers to Success" by creatively "breaking the rules."

Also on tap for Thursday is another fine group of seminars, including: "The Mitzvah Connection," everything you ever wanted to know about bar/bat mitzvahs; "Icebreakers 2," a repeat of one of last year's top seminars with all new ideas; "Record Keeping and Tax for DJs;" our first ever "Female DJ Forum" (for men, too); *MB* Editor-in-Chief Robert Lindquist looks at Y2K and DJs in the seminar "Bad Date;" and the first of two additional **HOT TOPIC** seminars.

On Thursday night, January 14, relive the legend as *Mobile Beat* Show full pass attendees have a night at Studio 54 at the adjacent MGM Grand Hotel. This high energy, trend setting nightclub showcases the latest state-of-the-art sound, music and lighting. It's sure to be an exciting night. Please be aware, there is a dress code and the age limit is 21 and over. (Ladies always free, gentlemen without FULL show pass - $10.)

DJ Show & Conference
LAS VEGAS
1 • 9 • 9 • 9

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The Pizza Dance

Does it seem like it's been since the stone age that you've changed your interactive dance routine? Can you no longer order chicken because it reminds you of all the times you've had to play the Chicken Dance? Do you experience cold sweats upon entering a Spanish restaurant, brought on by the steady stream of requests for the Macarena? I can't even describe to you the myriad of things that force me to recall the aptly named "hokey" Hokey Pokey or the retro-charged Electric Slide or Boogie.

Despite your over familiarity with these routines, these engaging group dances, when delivered properly, can make an already great party even better. The key to these activities is the "one-two punch" of being easy to learn and easy for young and not so young alike to successfully participate in a relatively short period of time.

You say you've even gone so far as purchasing some dance videos to learn and subsequently teach your guests a new step or two? The overall experience, however, has left you confused and frustrated because the routines on most dance tapes are more like athletic events and involve large amounts of time and energy to learn. Well, your troubles are over.

Tony Modica, an Italian born pizza-maker who now lives in Queens, N.Y. has whipped up a tasty new dance called the "PIZZA DANCE." Although the local media have reported the existence of the Pizza Dance, it is still relatively unknown. Ultimately, it will be the mobile entertainer that will forge ahead and determine the success and longevity of this new creation.

The biggest bit of news regarding Tony Modica and the Pizza Dance is that he will perform it exclusively at this year's Mobile Beat DJ Show & Conference opening night party on January 13.

The Pizza Dance is simple to learn and easy to teach with universal appeal, while working up a heckuva appetite for what else... PIZZA!

Besides having some new and really exciting seminars and exhibits planned for the show at the Tropicana this year, The Pizza Dance is going to be an event that you will not want to miss. It's a mouth watering new dance routine that should have you singing "That's Amoré" in no time!

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Major Event Producer to Share Insights at *MB* DJ Show

LYNTON V. HARRIS AMONG THE SPOTLIGHT SPEAKERS AT THE 1999 MOBILE BEAT DJ SHOW & CONFERENCE, JANUARY 13-15 IN LAS VEGAS

"Breaking the Barriers to Success" is the topic to be addressed by Lynton V. Harris, the creative director and executive producer of "Madison Scare Garden," the annual Halloween entertainment extravaganza at Madison Square Garden in New York City. Harris will share valuable information that can help you grow your own Mobile DJ business. Who better to deal with this issue than a man who began as a Mobile DJ and then went on to accumulate experience in almost every area of live entertainment?

Lynton V. Harris is scheduled to speak at the '99 Mobile Beat DJ Show in Las Vegas. His seminar is titled, "Breaking the Barriers to Success"

Harris grew up in Adelaide, Australia. He was an active young man, involved with gymnastics, Australian rules football, lifeguarding, and the YMCA. He also showed a strong entrepreneurial bent at an early age. At 15 he started a Mobile DJ company, which quickly became a local success.

"All the other guys who were doing it were charging $75 to $100," says Harris. "They'd get up and say 'Hi this is Jack and this is the song.' Instead, I would go in there and create a show. I had this 'Harry the Bear' character, which was a play on my surname 'Harris' and that was my logo. So I developed this persona, and I was able to charge double what the other guys charged, and work less."

At 16, Harris went to work in the railroad yards, spending three years as a shunter and signal man, while maintaining his DJ business on the side. In 1983 he earned a local YMCA scholarship to be program director at "Camp Florida" for three months, so he took a year off without pay.

"It was a very fertile environment because it was all about creating events for the camp." Harris said. "The combination of entertainment and working with kids has always been a very prosperous area for me."

At the end of 1983, Harris left the railroad and started a sequence of jobs that would give him a broad perspective of the entertainment industry.

First, he did a weekly segment for a children's television show, creating characters ("Captain Surf," "Purpose the Porpoise") to promote lifesaving techniques, under the auspices of the Surf Life Saving Association of Australia. He became national director of this organization in 1986. Next, he entered the larger world of entertainment by taking the marketing director position at PowerPlay, a large Australian sports marketing company. In 1989 Harris became marketing director at Wonderland, a theme park near Sydney, where he produced concerts, TV specials, circuses, and

Harris knows the importance of having a disciplined and focused approach to running a business, if you want to achieve successively greater goals.

other events. During this time he also began building his reputation as a motivational speaker, bringing a message of positive change to organizations such as Faberge, New York University, and McDonald's Corporation.

By 1992 Harris was putting all his efforts into his own company, The Sudden Impact! Entertainment Company, working on a variety of entertainment projects. He had also begun developing an idea for a Halloween event, which would ultimately lead to "Madison Scare Garden." By 1997, this big idea had come to fruition, with 70,000 thrill-seekers attending its second season.

Harris knows the importance of having a disciplined and focused approach to running a business, if you want to achieve successively greater goals.

In his seminar he will encourage you to look at your business from a number of different angles, including:

- Seeing yourself as someone with an entertainment product to sell.
- Identifying who your real competition is (Other DJs? Bands? Uncle Bert and his ukulele?).
- Marketing your business by: identifying what your product actually is; using the value equation; trying non-traditional approaches and finding brand new opportunities.
- Determining if you can rely on your own entertaining personality or if you need the help of others to add that "special something" to your performances.
- Breaking barriers to greater success by creatively "breaking the rules."

When asked to sum up what he will be sharing with DJs who attend his seminar, Harris explains, "I'm using basically the same techniques today that I used twenty years ago, only on a much larger scale." His many successes in the world of entertainment indicate how valuable his ideas will be to you, as you build your own DJ entertainment business.

DJs, Dancing & Disco

RELIVE YOUR DISCO DAYS OR EXPERIENCE THEM ANEW AT STUDIO 54 WITH MOBILE BEAT MAGAZINE AT THE DJ SHOW AND CONFERENCE IN LAS VEGAS.

DJs, Dancing, Disco — it's a direct relationship. It's just too bad we couldn't all get together for one last fling at the place where this 1970's pop culture all started... Studio 54 in New York City. Being seen at Studio 54 combined fashion, the true celebrity guest list, and the best imagery photography had to offer, for what many considered true nirvana. Unfortunately, Studio 54 closed its doors in March of 1980 amid turmoil and scandal. With it, our chance to live the nightlife was lost forever... or was it?

Hop aboard the time machine for a trip back to the decade of disco, a not quite 10-year piece of history that began late in the first half of the 1970s, peaked in 1978 and fizzled into near oblivion by the early 1980s. It was a time when living a self-gratifying, hedonistic lifestyle was not only okay, it was promoted.

Like the decade prior, it was all about freedom. But this time, it wasn't about freedom of speech... it was about the freedom to dance, to live life more openly, and to do whatever felt good. The soundtrack was pulsating beats, the stage a lighted dancefloor. It was disco and it became the escape from inflation, rising gas prices, shaky politics, and numerous other contradictions. "Be who you are... live like you want to live" was the anthem of the day.

Today, disco is remembered primarily for the music, featuring driving rhythm and drum tracks over styles ranging from R&B, to big band, to classical, to salsa. It was, and is still remembered as fun dance music for the masses with appeal to the young and the not so young.

Did disco ever really die? Certainly not. It may have faded from radio playlists long ago, but for Mobile DJs coast to coast, disco has remained a staple for filling the dancefloor. True, everything that goes around comes around, but who could possibly deny that, without the efforts of DJs, disco might be gone and forgotten. Instead, the heart of disco is beating as strong as ever. Advertisers are even using disco to underscore images of precocious ants scoring a beer and 1990's music artists are having fun "Gettin Jiggy Wit It."

Get the picture

Somewhere out there, amidst the sun and sand, rising up out of the desert like a phoenix, Studio 54 lives! This is no mirage. Located in the MGM Grand, Las Vegas, Nevada, the reincarnation of Studio 54 opened its doors on December 25, 1997.

Inside, you can experience the best of 1990's technology in sound, lighting, video, and effects. Picture three levels, four bars, one main dancefloor, plus four adjacent raised dance platforms featuring Marilyn Monroe skirt-raising air jets, and

BY ISLAND JAKE

two electronic Go Go cages, and you have the makings of some real FUN. Add to this an all-Italian leather VIP area featuring only the finest in spirits and "gars," plus a unique "party crashers" area featuring protruding art from the walls. Throw in the hottest Vegas "hoofers," performance bartenders, cage dancers, and a veteran entertainment staff, and you've got the idea. Studio 54 can handle all your party needs from 200-1,200 people.

Boogie nights

Most of us probably missed out on the original Studio 54. But here's your chance to experience some of what you missed! On January 14, the Mobile Beat DJ Show and Conference will boogie on over to Studio 54 at the MGM Grand Hotel in Las Vegas.

Studio 54's entertainment facility was designed with one thought in mind... make it the best — period. Even the restrooms feature 3-D stereo sound.

The audio system is driven by over 60 Crest amps with sound faithfully reproduced by the best boxes Turbosound has to offer. Rounding out the audio gear is a full compliment of Technics 1200s, a Denon 2500, Klark Technik compressors, Yamaha reverbs, BSS EQs, and Shure mics.

For live performances, there's the 24-channel Soundcraft Spirit console and an isolated 100 amp, three-phase line with cam locks. An "electronic theater" is controlled by an Insight 3 lighting console featuring Lekos, PAR 64s, strips, Wildfire UV with mechanical dousers, and three types of animated Martin lights.

Forty 31-inch to 36-inch Panasonic video monitors are sprinkled throughout the three-floor complex. All screens are cabled back to the DJ booth, allowing total independent control over each screen location. In addition to VHS, there are laserdisc and DVD machines standing by. Each machine is linked directly to MGM's newest edit and control rooms for truly limitless video possibilities.

Smoke, haze, confetti canons, dancefloor air blasts, simulated and live pyrotechnics are all available to complete the active entertainment mission of this one-of-a-kind discotheque. So strap on your high heeled platforms, get dressed up, and boogie on down with Mobile Beat for some 1970's disco fun at Studio 54 at the MGM Grand Hotel, Las Vegas January 14, 1999.

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Galacti

CAPTAIN TIMBO PREPS TO PLAY

Whether it's his endless amount of energy or his incredibly positive, never-say-can't attitude, it's impossible not to take an instant liking to DJ Tim Trimble. In just the few conversations I've had with him, I am convinced he will accomplish all of his goals — and some are pretty lofty!

As a young boy, growing up in a house with eight other siblings in Los Angeles, Trimble fantasized about traveling into space and walking on the moon. Now, at 24, Trimble still dreams about leaving Southern California and visiting the moon, but now he wants to go there to party!

"My number one goal today? To be the first entertainer to perform on the moon, broadcasting live... all over the world," Trimble says.

Typically, if someone said that to me, I'd just laugh and think the person either experiencing delusion or just not serious. With Trimble, however, I not only believe he's serious, but just the person to accomplish such a feat.

Earth to Timbo

Meanwhile, back in subspace, Trimble has been busy training for his future lunar gig. He started young. At 13, Trimble was helping out at his uncle's DJ service, You Should Be Dancing. At the time, he wasn't that interested in becoming a DJ, but did love to dance and entertain. When Trimble was about 15 years old, his brother, Robert (also a DJ), gave him some hand-me-down equipment: a belt-driven turntable, a broken down mixer and one speaker. With that and a crate of records he collected from friends and family, he and his friend Jesse Brooks started hiring out their services. They called themselves T&J Professionals.

They started to invest in new-and-improved sound equipment and their business increased. "We soon became very popular at

Gigster

HIS FIRST PARTY ON THE MOON.

school and, in no time, we were booked almost every weekend with a gig worth a few hundred bucks," Trimble says.

Eventually, his uncle at YSBD started giving the two-man team some DJ work. They were booked every weekend; but Trimble was frustrated. What he really wanted to do was emcee. After three years of working for his uncle, Trimble decided that if he was going to move up (and out), he had to go on his own.

On January 1, 1994 Trimble started his own DJ business, Enterprise Entertainment. He's been hard at work ever since helping people, "To boldly go where no party has gone before."

Performing at hyperspeed

In the past four years, Trimble has made quite a name for himself and his company. He's even acquired a nickname: Captain Timbo. "People call me Timbo whenever I perform because I bounce around the stage like a clown on speed; but my energy is all 110 percent natural high," Trimble says. Though he's always loved to dance, and takes classes on hip-hop and tap, he credits most of his energy to positive thinking. Inspirational speakers Zig Ziglar and Tony Robbins, his mentors, were instrumental to his attitude and success. "These men inspired me to set my goals and shoot for the stars," Trimble says.

Currently, Enterprise Entertainment is providing some galactic gigs right here on Earth. Trimble's company is much like his family... large! In fact, you might say he has an entourage, consisting of some 30 friends and family; some work full time and some work part time. But is this really work? When Enterprise Entertainment performs, it looks like nothing but fun! Prior to the show, however, there is much work involved.

A typical setup includes a 15-foot

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1 Meteor Probeam
4 black lights / 8 tubes total
f-100 High End fogger
2 NSI heat sensitive controllers
1 Elektra-lite CP10 controller

wide by 12-foot high truss with about ten to twenty club lights and four to eight intelligent lights, a basic sound system, music, wardrobe, props and giveaways. The setup team consists of a foreman, light grip, sound grip, costume manager and at least two helpers. Larger venues require a video multimedia technician, a drummer and another light grip. It takes about 3.5 hours for setup and 2.5 hours to tear down.

"I prefer to set up as early as possible to produce the perfect arrangement of our gear for two reasons. First, I believe this is crucial to a smooth running performance. Second, this is an opportunity to rehearse new concepts," Trimble says. "Early" to Trimble means that if the start time is 8 p.m., they get there at 8 a.m.!

Blast off!

Obviously, this is no ordinary DJ service. Their next big gig is for Disney Consumer Products, scheduled for mid-December. They have a $15,000 budget. "We're gonna break new ground," Trimble says, "We'll have two MCs, eight dancers, one choreographer, 15 setup and tear crew members who will also double as extras in our cast, three live musicians, one sound mixer, one DJ, two lighting designers, two wardrobe and prop managers, two videographers, one video mixer, and one production manager."

Yikes! Talk about galactic gigs. Trimble says that the gear used for this one gig will have a value in excess of $175,000. Yikes again!

To produce this shindig, a twenty-page script is being written for everyone to follow. Trimble is producing five stock video scenes to support two of the story lines. "In the first 20 minutes," Trimble explains, "we will blast off into outer space and accidentally travel through time to New Year's 3000. From there on, it's all interactive routines." There will be a lot of dancing, costume changes and over 2,500 giveaways.

Believe it or not, Trimble plans to retire as emcee in a couple of years. Though he'll still hold an interest in Enterprise Entertainment, he plans to continue his quest for the stars and, he says, the only way to do that is to keep reaching towards the sky.

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Rhino helps add life to any party

When you want to offer a prospective client something a little different, suggest a theme party. Sometimes, however, convincing the client to go along with your idea can be a bit of a challenge. Now, with a little help from the consummate compilers at Rhino, you can offer your clients a total entertainment party package that takes them from the invites to your final encore. Here are just two theme party packages that Rhino now offers.

Resurrecting Disco

Even though it's buried two decades deep in musical history, disco refuses to die. With a little help from Rhino records, you and your clients can plan a disco theme party right on par with the days of the red rope at Studio 54.

Rhino's newest addition to the *Party Pack* lifestyles collection is designed to ignite the ultimate disco inferno at any party. The *'70s Disco Ball Party Pack* features two hit-packed CDs loaded with classic disco. The three-ringed binder provided with this set is packed with everything from disco trivia to costume and decorating ideas, dance instructions, recipes, a party-planning timeline, sample invitations, games... everything you need to take your audience on the soul train to Funkytown, except the mirror ball.

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WE ARE FAMILY ..... Sister Sledge
A FIFTH OF BEETHOVEN ..... Walter Murphy
BOOGIE OOGIE OOGIE ..... Taste of Honey
RING MY BELL ..... Anita Ward
I LOVE THE NIGHTLIFE ..... Alicia Bridges
BOOGIE FEVER ..... Sylvers
GET OFF ..... Foxy
YOU MAKE ME FEEL (MIGHTY REAL) ..... Sylvester
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THAT'S THE WAY (I LIKE IT) ..... KC & The Sunshine Band
KNOCK ON WOOD ..... Amii Stewart
YOU SEXY THING ..... Hot Chocolate
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GET UP AND BOOGIE (THAT'S RIGHT) ..... Silver Convention
DANCE WITH ME ..... Peter Brown/Betty Wright
STAR WARS/CANTINA BAND ..... Meco
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JINGLE BELLS ..... Booker T. & The MGs
YOU'RE A MEAN ONE, MR. GRINCH ..... Thurl Ravenscroft
CHRISTMAS TIME IS HERE ... Vince Guaraldi Trio
RUN RUDOLPH RUN ..... Chuck Berry
HERE COMES SANTA CLAUS ..... Pat Boone
PLEASE COME HOME FOR CHRISTMAS ..... Charles Brown
SANTA LOOKED A LOT LIKE DADDY ..... Buck Owens & The Buckaroos
THE LITTLE DRUMMER BOY ..... The Harry Simeone Chorale & Orch.
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Bobby Morganstein teaching a class of students a specialty dance that is featured on one of his CDs.

BY ART BRADLEE

It was 1982 and Hall & Oates, Stevie Nicks and the J. Geils Band topped the charts. Bobby Morganstein, then a high school senior, was waiting out a teachers' strike. To keep Morganstein occupied during the walkout, his mother enrolled him in an S.A.T. preparatory course. But Morganstein just couldn't seem to stay focused. His constant talking and flirting with the girls in the class made him an annoyance to his instructor.

After threatening numerous times to have Morganstein removed from the class, the instructor began looking for a way to put his outgoing and energetic personality to better use than sitting in a classroom.

It just so happened that the instructor's son owned Fascinating Rhythm, a DJ service in Philadelphia, Pa. that specialized in bar and bat mitzvahs. An introduction was made and Morganstein got his first work as a DJ.

Learning a trade

Morganstein quickly learned that to DJ a bar or bat mitzvah, (religious "coming of age parties" for 13-year-old Jewish males and females) required an understanding of Jewish traditions and knowledge of what music to play. Morganstein knew the traditions, but ceremonies such as the "candle lighting," "blessing over the wine," "breaking of the challah (bread)," etc., required a certain type of music not readily available.

At the time, few DJs could actually cover both bases, so live bands had a stranglehold on the market. DJs, such as Morganstein who specialized in mitzvahs, searched the libraries of neighborhood synagogues for the songs they needed. They would then record a cassette so that the music they needed was easy to access.

While working his way through college as a DJ for Fascinating Rhythm, Morgenstein compiled quite a collection of mitzvah music and, while the quality was not terrific, the recordings were superior to anything else available.

Movin' on up

After leaving Fascinating Rhythm in 1986, Morganstein took his interest in music and production to the next level. Tired of hearing his cassette tapes over and over,

Morganstein decided to make a professional recording. He hired a group of musicians whom he had worked with on many occasions. Together they created a Hora (Jewish folk dance) medley. The tape was just what he needed. He continued to use it every weekend for the next two years.

It wasn't until 1991, though, when Morganstein noticed a few ads for music compilations in *Mobile Beat* that a light bulb lit above his head. "I encountered a lack of Jewish music and assumed other DJs must be experiencing similar lacks," said Morganstein.

A short time later, Morganstein's DJ service, BMP Productions, released his first collection to the DJ market. The *Complete Jewish Party CD* features all the necessary songs for Jewish weddings, bar/bat mitzvahs, and any other events calling for Jewish music. That was just the tip of the iceberg.

With the success of his first CD, Morganstein was inspired. He began listing other titles, Jewish and mainstream, he had had a hard time finding and knew that other DJs would have a need for as well. From his brainstorming evolved the rest of the *BMP Complete Party CD Series,* which now numbers 20 CDs.

It doesn't stop there

Morganstein saw no reason to stop with his *Party CD Series,* which includes CD titles like: *The Complete Latin Party CD, The Complete Grand Entrance Party CD,* and *The Complete Big Band Swing Party CD.* Providing music to DJs only fulfilled part of his mission.

Through video, Morganstein found a way to instruct DJs on how to perform certain specialty functions. There are now seven videos from which to choose, including: *The Bar/Bat Mitzvah Basic Production, The Contest Video,* and *The Creative Games Video.*

BMP Productions now offers many extras, like dance apparel and accessories. BMP's latest endeavor is on the World Wide Web. "The Premier Website For DJs," can be found at www.djcenter.com.

Is there an end in sight? The flirtatious and talkative teenager has developed into a mature entrepreneur with a definite niche in the DJ market. It started with a simple Jewish music CD and today BMP Productions has become an invaluable source of entertaining wares for the DJ market, with no end in sight.

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Technical Overkill

WHERE DO WE DRAW THE LINE IN ACHIEVING THE BEST POSSIBLE SOUND?

A few issues back, in the "Feedback" section, a reader brought forth an interesting point about getting the best equalization for a particular room.

This particular DJ's dilemma was this: Using a real time audio analyzer, he was able to achieve an equalization curve that looked right for the room. He had already exhausted all the possibilities with white noise, pink noise and other audio concepts and, yet, after everything looked perfect to his analyzer, it still sounded too boomy. No matter how much he adjusted the EQ or where he put the analyzer's microphone, he still couldn't come up with the correct sound to satisfy both the analyzer and his hearing.

If you're keeping score, a real time audio analyzer (or spectrum analyzer) is a device that uses a microphone and, with a grid of LEDs, displays the sound levels of the various frequencies that it is "hearing." When used in conjunction with an equalizer, you can actually see the sound level of the frequency change as you adjust it up or down. This device is useful when trying to optimize your sound for all of the frequencies of your equalizer for the individual characteristics of the room.

As you know, rooms with hard walls will reflect more sound than those with lots of curtains or carpeted walls. An 8-foot ceiling certainly contains the sound more than a 12- or 16-foot ceiling. The physical dimensions of the room, whether more wide than deep or vice-versa, plus the actual placement of your speaker system(s), contribute to the overall quality of sound that you're trying to achieve.

What I'm hearing

BY MARK JOHNSON

This brings up a few points that I would like to comment on. First, there's always a problem when you try to equalize your system prior to a performance. When the guests arrive, their presence affects the characteristics of the room. Nothing absorbs sound more than filling up the dancefloor with people. The music that sounded crisp and clean in all corners of the room earlier now sounds muffled.

Second, after adjusting your sound early using white or pink noise, or a typical song that represents the flavor of the party, you will need to make adjustments during the party. Whatever tweaking you may have accomplished before the party with the analyzer will no longer be possible during the party. You certainly can't move people aside to place the microphone in the center of the dancefloor or blast the crowd with white noise. Once the party starts, the analyzer's job is over. So whatever adjustments you need to make during the party will have to be made using your own ears.

DJs who go to this extent should be applauded for their commitment to giving their audiences the best possible sound. For most MDJs, however, using an analyzer is perilously close to the edge of applying a little too much technology to an event. Granted, it certainly is debatable that a system tweaked with an analyzer could sound better than one using normal equipment, but it's not to say that the difference would be that great. It's not like the difference between Dolby Surround Sound and a scratchy 45 rpm record.

Being Mobile Disc Jockeys means that we drag around a portable sound and light system to different parties and attempt to sound and look almost as great as a fixed

installation. But we have to balance our efforts between two opposing forces. On one hand is the money we spend on equipment, the time it takes to set up, the time it takes to tweak it and the time it takes to put it away. On the other hand is the fact that our efforts are all for a 4-5 hour show for a nice, but not tremendous, amount of money.

DJs who go to this extent should be applauded for their commitment to giving their audiences the best possible sound. For most MDJs, however, using an analyzer is perilously close to the edge of applying a little too much technology to an event.

Regarding equalizers

I've seen many different Mobile DJ setups and while everyone has some form of equalizer, most are either 10-band components or are 3-5 band EQs integrated into the mixer. If you look in any of the major DJ hardware catalogs you will see a few pages of signal processors. These devices are used to create echoes, delays, reverbs or compress the music for greater sound energy. They all have a professional purpose but they tend to be for live music instead of recorded music. The advantage of being a MDJ is that we do not have to create the music for each performance, just play back a perfect copy of it.

The exception to this is the disparity between the many songs you may play at a party. Today's music tends to have a higher bass content so you may have to trim it a little. On the other hand, oldies tend to be mixed with a louder mid to upper range so you'll have to bring up the bass a little. Basically, you need to monitor the sound of your system during the entire event, making minor adjustments along the way.

My opinion is that the client rarely cares about the exact nature of your sound system. They have certain expectations (i.e. CDs, high fidelity, enough power for their room, etc.), but rarely care about the details of your system. Sure some guests may inquire about the individual items or may be impressed with your system; but most clients are more concerned about what songs you are going to play and at what time. In fact, the only people who would really care would be if some of the guests were DJs themselves. Then all bets are off because it's your performance, not theirs.

What do you think? Send your comments to Feedback, c/o Mobile Beat Magazine, P.O. Box 309, East Rochester, NY 14445 or e-mail mobilebeat@aol.com.

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THERE'S A BIT OF PSYCHOLOGY INVOLVED WHEN IT COMES TO MAKING CUSTOMERS HAPPY.

BY BOB POPYK

I had a fascinating phone call last week from a friend who's moving her office. Getting her telephone system up and running in the new location has become somewhat of a mind-boggling experience. As I listened to her account of the experience, I couldn't help but think back on Lily Tomlin's "Ernestine the telephone operator" character on *Laugh-in*. Remember that classic phrase, "We don't have to be nice, we're the phone company"?

Getting telephone service in this modern, computerized day and age should be as simple as making a phone call. Yet it seems the more technologically advanced we become, the more we slide backwards on the customer service scale. First, my friend was put through a "press-this-for-that" phone maze. Menus, sub-menus, even sub-sub menus. After pushing enough buttons to drive an elevator operator nuts, she got the dreaded, "All lines are busy... an attendant will be with you shortly" recording. This was repeated over and over every 20 seconds for at least 8 minutes. Eight minutes is not "shortly." Then, all of a sudden, a voice came on and said, "I am experiencing heavy call volume at this moment please give me your name and phone number, and I will call you back within 48 hours." She thought it was a computer and gave her name, only to hear, "How do you spell that?" It wasn't a computer at all; it was a person who spoke in a staccato monotone. After two days, no one had called her back.

So much for service

Obviously, this operator was not without training. On the contrary, I would imagine the phone company had trained this person well. But even the best trained people will let you fall by the wayside if it means a little lighter workload for them. After all, it's not their business. They'll get their paycheck regardless of how fast they respond to your needs. It shouldn't be that way but, all too often it is.

If the attendant had told my friend that someone would get back to her in three days, and she got the call in two, my friend would have been a happy customer. Saying two days and not calling back in four makes a customer want to slap somebody.

Follow through

Remember "a baker's dozen"? Buy a dozen donuts and get thirteen. This makes for a happy customer. Opening the bag to find only eleven will make a customer angry. Finding twelve is okay... that's what the customer expects. But a customer will tell his friends and probably go back again and again if there is one more for free.

The best car dealers in the country have service departments that always do something for free each time you come in. If you're only in for an oil change, maybe they'll check the belts for free. And it's shown "no charge" on the bill. If it's a tune-up, maybe they'll wash the car and shampoo the mats at no charge. Give the customer more than they expect.

When people hire you, they expect reasonable rates, a complete music selection, a professional performance and pleasant service. Give them more than they're expecting.

When people hire you, they expect reasonable rates, a complete music selection, a professional performance and pleasant service. Give them more than they're expecting. Show up early. Play an extra 10 or 15 minutes over for free (after checking with the banquet hall manager, of course). Go out of your way to find a copy of that special song they requested.

Remember this: Customer service is not customer service unless you follow through. You can promise the world, but if it's just lip service, what does it gain? Clients like to hear phrases such as:

"We'll take care of it right away."

"We're glad to do it at no charge."

"Here's something we'd like to throw in for free."

"We want to make you happy."

And the list goes on. Giving customers more than they expect will not only get you repeat business, it will get you more business. Your customers will be so impressed, they'll tell their friends. These days, when the phone company has become a mechanical computer monster and most service stations are self-service, a little old fashioned customer service goes a long way. Find out what your competition is doing, then do it a little bit better, and a little faster. Promise less. Deliver more. And watch the customers line up at your door.

Bob Popyk is publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies and author of the book "Increase Your Mobile DJ Business by 30%... Starting Next Week." To reach him for comments, request a free sample of his newsletter, or to order his book for $20 plus $6.50 s/h, call (800) 724-9700, or write to: Bob Popyk, Bentley-Hall Inc., 120 Walton St., Syracuse, NY 13220.

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Cesar Cosio (far left) and his Organizacion Zeppelin.

the Mexican Connection

SPENDING A LITTLE TIME WITH DJS SOUTH OF THE BORDER.

At the Mobile Beat DJ Show & Conference last year I spotted a big silver "rocket" hurling through the exhibit hall. It spiked my curiosity, so I followed one of the mylar millennium rockets to its launching site, where I met Cesar Cosio from Organizacion Zeppelin. Cesar and I struck up a conversation that led to an invitation by him to visit his company, on behalf of *Mobile Beat*, in the beautiful city of Guadalajara, Jalisco, Mexico.

Guadalajara is fast becoming a center for many industries that have recently entered Mexico as a result of NAFTA (North America Free Trade Agreement). Many international companies have chosen Guadalajara as their home base because of the quality of life and its strategic location. It is only four hours from Mexico City, three hours to the beach resort of Puerto Vallarta, and 1,000 miles from El Paso, Texas, which can be accomplished in less than 18 hours.

Stairway To Success

In his preteen days, Cesar was a big fan of hard rock, particularly KISS and Led Zeppelin—hence his company name, Organizacion Zeppelin. In March of 1978, a resourceful 14-year-old Cesar staged his first mixer, with a little help from his influential father. His first system was a combination of professional and home audio equipment. To promote the event, he went to a family friend in the printing business who offered to produce the invitations free of charge. Cesar secured

the dance hall also at no cost, and managed to get a police officer and a permit without charge, both of which are required by law in Mexico.

On the night of the main event, people flocked from all over Guadalajara and surrounding towns. It was a huge personal and financial success for the budding DJ. Cesar's father, however, made sure Cesar showed his gratitude for the help he received. From the proceeds of his first dance, he had to give a third to his mother for putting up with him, a third to the dance hall, and another third was divided between the printer, policeman and permit office. True, his profits were depleted, but he felt rich on his success.

Cesar Casio still does a lot of the behind-the-scenes work at the various events his company does.

Throughout the years, he built his company through self-promotion on the basis of specialty dances. One such specialty dance Cesar promotes is called "Oldie-mania." Cesar is the coordinator, promoter, DJ, emcee and sound man of these shows. He started with local Mexican bands and built his way up by bringing in such acts as REO Speedwagon, Tavares, KC and The Sunshine Band, and other "oldies" groups. Some of the other groups that he has brought in include: Robin S., Technotronic, Reel 2 Real, Project I, and Little Susie.

Over the years, his ability to market and promote dances has reached wider territories and drawn in larger crowds. Now when he stages an event he remains on the sidelines. His employees are in the limelight and Cesar is just there to see that everything goes off without a hitch. And I mean everything. From the equipment to the food, if something goes wrong at an event his company is working, "Cesar will fix it," echoes throughout the room. Cesar has made a lot of connections over the years and uses them to his advantage to remedy any situation. He also uses this network to barter a lot of business.

Back at the main headquarters, in Guadalajara, all the equipment is stored in bays behind the office building.

The Business

Organizacion Zeppelin events, besides specialty dances, consist of corporate events, bar/bat mitzvahs, holiday parties, weddings and quenceaneras. The quenceanera (rough translation: happy fifteenth) is an event which is held when a Mexican girl turns 15 years old. The young lady's father introduces her to the society at this time. It is usually held as close as possible to her actual birthday. The night is a fun-filled event of dance, energy, food and frolic.

The family goes all out on everything, from special invitations to a full light show. The girl is usually introduced as she enters the room with high-energy music playing and then the dancing begins. There is a toast by her dad, then a dance with him, a dance with her godfather, brothers, cousins, and usually a boyfriend. The event runs normally from 9 p.m. until 2 a.m. The main meal is served between 11:30 and midnight. The average crowd is around 150 to 200 people with a breakdown of 65 percent kids and 35 percent adults.

At typical events, Cesar and his DJs play a mixture of pop-Latin, Mexican, Colombian, Puerto Rican, Dominican, Spanish, Brazilian and American pop. They also play big band and danzon (a slow dance for adults similar to a waltz) as well as mambo and cumbia.

Cesar showed me a list of oldies, not available in his country, that he has been trying to add to his collection. Much to my surprise, the list included: *Sh Boom* by the Cords, *Sleepwalk* by Santo and Johnny, *Mickey's Monkey* by the Miracles, *Dollar Wine* by Arrow, *This I Swear* by the Skyliners, *Love Train* by the Ojays and any Harold Melvin tunes.

Back at headquarters, the memories of past events line the walls of his office with posters, "Invitations to the Stars" backstage passes, photos and logo changes. The office is divided into three sections: a large reception area manned by the office manager, Cesar's office, and a work room for the production of

invitations, specialty props, those specialty rockets I mentioned earlier, and other unique trinkets. A warehouse behind the office consists of individual stalls for storing the sound, lighting, video and special effects equipment.

They have a few different trucks, but the main truck is a cube van that has its own crew. This crew, which consists of a driver and usually two other stage hands, delivers and sets up the equipment for the DJ team who arrive a little later. This same crew arrives just before quitting time to tear down all the equipment.

Cultural Eye Opener

Before I had to head back to the states, we had a chance to exchange performance tricks and ideas. They taught me a line dance to bring back to the states and I taught them one from the states. I had been tipped off to the fact that Mexicans had never heard of the *Electric Boogie*, so I made an attempt to teach it. Then it was their turn to show me one of their specialty dances. I was introduced to the Mexican version of *Achy Breaky Heart* (remixed Latin version by Golden Horse). It was highly energized and very exciting—a totally different dance than what we do in the states.

The final part of my visit was to Cesar's satellite office in the beach town of Puerto Vallarta. Cesar had informed the local newspaper that a representative from *Mobile Beat* was coming to visit. Upon my arrival, I was met by a reporter from the *Vallarta Pina* who was anxious to do a comparison of DJs in Mexico and the United States.

Topping off the day was a visit to Carlos O'Brien's famous restaurant and nightclub. Cesar informed me that he was going to introduce me to the club owner and have me DJ a set. After a wonderful dinner, they dragged me to the DJ booth. I was a bit hesitant at first, not knowing what kind of equipment I would be using and if there would be any American music available. I wasn't surprised that nobody in the booth spoke English. I found a section labeled "Musica Americana." Half the people on the dancefloor were Mexican and half were American tourists. Most of the songs I chose were unfamiliar to the Mexicans, but the tourists were on my side.

After the final set, we had a 3-1/2 hour ride back to Guadalajara. The next morning, I was up and on my way back home. Having the opportunity to work with and learn from DJs of a different culture really opened my eyes to the scope of our profession. It was a time I'll look back on frequently.

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An ABSOLUT Web Experience

Take your musical imagination on a trip through cyberspace to a new "visual music" Internet site called ABSOLUT DJ, launched by Absolut Vodka last October. If you're of legal drinking age, you can access the site at www.absolutvodka.com. When you visit the site you will be encouraged to create "visual music" compositions using sounds and visuals supplied by one of three international, cutting edge DJs: DJ Spooky, Coldcut, or U.F.O. (United Future Organization).

The audio/visual elements available for use are rotated every 24 hours to a different one of the three DJ sources. No prior experience is necessary for you to exercise your musical creativity. The Web site is equipped with an active grid which you can fill in with icons to trigger a variety of music and video or graphics clips. You can then e-mail your audio/visual creation to anyone you choose. When recipients open the e-mail, they are taken directly to the ABSOLUT DJ site where they can listen to and view the composition, and then create their own if they'd like. A compilation page of noteworthy mixes posted to the site by users is featured. The site also includes a detailed history of the DJ movement, going all the way back to the origins of electronic music reproduction.

The featured DJs are recognized for their ability to create an environment where sight and sound merge into a single artistic vision. New York-based DJ Spooky (a.k.a. Paul D. Miller) is a published author and conceptual artist as well as a mixer of music, drawing elements from hip-hop, ambient, dub, and drum & bass. His first major label release, *Riddim Warfare*, came out in September 1998. Matt Black and Jonathan More are the two London DJs that comprise Coldcut. They pioneered sampling in the London dance scene and have been sought after as remixers and producers by artists as diverse as Queen Latifah and They Might Be Giants. Coldcut has also been involved with the development of groundbreaking interactive music video CDI software. U.F.O. is a Tokyo-based group that originally came together in 1990 to stage fashion, art and club promotions, and who are now acclaimed for their masterful mixes based on jazz, Latin and hip-hop beats. Their most recent album is called *3rd Perspective*.

The ABSOLUT DJ site recognizes DJs as emerging experimental artists in their own right, while at the same time giving anyone who enters its creative environment the tools to become artists themselves.

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BY FRED SEBASTIAN

Jingle all the way!

Ah, the holidays are upon us! With all the festivities, you're sure to be clamoring for the music you'll need to fulfill your clients' wishes. The following track listings of compilations are just a snow shower of what's available. These are the newest and best collections out there. And there's enough variety to cover all your parties, from a Christmas gathering, to a New Year's office party, or a Jewish celebration.

With a total of 10 volumes available, the Bunnies' just keep multiplying. The popularity of these Medley/Megamix CDs keeps going and going, making them the largest selling line of their kind. The first of the two newest releases for '98 is:

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Bat Out Of Hell / I Love Rock 'N' Roll / Hold The Line / Hard To Handle / Another Brick In The Wall / Eye Of The Tiger / Need You Tonight / Smoke On The Water / Don't Stop Believin' / More Than A Feeling / Layla / Centerfold / Black Betty / All Right Now / You Ain't Seen Nothing Yet / The Final Countdown / Whatever You Want / Gimme All Your Lovin' / Since You've Gone / Fool For Your Loving / Crazy Crazy Nights / Living On A Prayer / Sweet Child O' Mine / Are You Gonna Go My Way / Schools Out / Can't Get Enough / Jump / Money For Nothing / The Spirit Of The Radio / Summer Of 69 / Don't Fear The Reaper / Born To Be Wild / Dancing In The Dark / White Wedding / The Boys Are Back In Town / Paranoid / Whole Lotta Love / Dead Ringer For Love

JIVE BUNNY SPECTACULAR CHRISTMAS

Last Christmas / Let It Snow / Winter Wonderland / Have Yourself A Merry Little Christmas / Little Saint Nick / White Christmas / All I Want For Christmas Is You / It's Christmas / Merry Christmas Everybody / Rockin' Around The Christmas Tree / Rudolph The Red-Nosed Reindeer / I Wish It Could Be Christmas Every Day / Frosty The Snowman / I Saw Mommy Kissing Santa Claus / Another Rock And Roll Christmas / Step Into Christmas / Santa Claus Is Comin' To Town / Here Comes Santa Claus / Deck The Halls / It Must Be Santa / Sleigh Ride / Ding Dong Merrily / Wonderful Christmas Time / Jingle Bells / Merry Christmas Everyone / The Christmas Song / When A Child Is Born / Silent Night / Lonely This Christmas / Mary's Boy Child / Blue Christmas / Do They Know It's Christmas

Focused on offering some of the best top 40 hits of the year, the recently released "BIG HITS '98" serves up a great variety.

BIG HITS '98

Everybody Get Up ..... FIVE
Bootie Call (Club Asylum Dub) ..... ALL SAINTS
To The Moon & Back ..... SAVAGE GARDEN
Freak Me ..... ANOTHER LEVEL
Everything's Gonna Be All Right ..... SWEETBOX
Just The Two Of Us ..... WILL SMITH
I Want You Back ..... CLEOPATRA
Reasons ..... KLESHAY
With Me ..... DESTINY'S CHILD
Kiss The Girl ..... PETER ANDRE
The Right Time ..... ULTRA
Life ..... DES'REE
How Do I Live ..... LEANN RIMES
The Heart's Lone Desire ..... MATHEW MARSDEN
Strange Glue ..... CATATONIA
I Think I'm Paranoid ..... GARBAGE
Rocks ..... ROD STEWART
Dance The Night Away ..... THE MAVERICKS
I Am ..... SUGGS
Only When I Lose Myself ..... DEPECHE MODE
If You Tolerate This, Your Children...
Will Be Next ..... MANIC STREET PREACHERS
Deeper Underground ..... JAMIROQUAI
Lost In Space ..... APOLLO FOUR FORTY
Sunmachine ..... DARIO G.
What Can I Do ..... THE CORRS
The Air That I Breathe ..... SIMPLY RED
Immortality ..... CELINE DION & THE BEE GEES
One For Sorrow ..... STEPS
Turn Back Time ..... AQUA
The Music I Like ..... ALEXIA
Ain't No Mountain
High Enough ..... JOCELYN BROWN
Catch The Light ..... MARTHA WASH
I Wanna Love You ..... SOLID HARMONIE
Teardrops ..... LOVESTATION
Cafe Del Mar '98 ..... ENERGY 52
Paradise City ..... N TRANCE
The Rockafeller Skank ..... FATBOY SLIM
I Believe In Miracles ..... HI-RISE
No Tengo Dinero ..... LOS SOMBREROS
Mas Que Nada ..... ECHOBEATZ

"DAYS & FESTIVALS" focuses on the most appropriate songs for specific holidays. Well orchestrated with very good vocals, it features 36 songs varied in Hebrew, English, and Yiddish.

COMPLETE JEWISH HOLIDAYS & FESTIVALS CD

Shana Tova ..... (Happy New Year)
Shaim Asar Yerehim ..... (The 12 Months)
Avinu Malkenu ..... (Yom Kippur)
Sisu Vesimhu ..... (Simchat Tora)
Sukati Hasuka ..... (Sukot)
Ma'oz Tzur ..... (Hanukah)
Hanerot Halalu ..... (Hanukah)
Ner Li ..... (Hanukah)
Mi Yemalel ..... (Hanukah)
Banu Choshech ..... (Hanukah)
Hanuka Hag Yafe ..... (Hanukah)
Svivoni ..... (Hanukah)
O' Hanukah ..... (Hanukah)
These Candles ..... (Hanukah)
Cake Latke ..... (Hanukah)
Yemei Ha Hanukah ..... (Hanukah)
I Have A Little Dreidel ..... (Hanukah)
Sevivon Sov Sov Sov ..... (Hanukah)
Hanukah L' Yesh ..... (Hanukah)
Tu Bishvat Anthem ..... (Tu Bishvat)
Hashkedia ..... (Tu Bishvat)
Ani Purim ..... (Purim)
Hag Purim ..... (Purim)
Shoshanat Ya'acov ..... (Purim)
Ma Nishtana (Passover)
Avadim Hayinu (Passover)
Dayenu (Passover)
Ehad Mi Yodea (Passover)
Chad Gadyah (Passover)
Ten Plagues (Passover)
Eretz Zavat (Israel Independence Day)
Sahol Velevan (Israel Independence Day)
(Israel Independence Day)
Eretz Zavat (Israel Independence Day)
Sisu Et Yerashalaim (Jerusalem Day)
Saleinu Al Ktefeinu (Shavuot)

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Two fine examples of just how good some retro compilations can get are "DISCO NIGHTS Vols. 1 & 2." Loaded with hits, both these CDs have virtually no filler. The roster is smash disco dance tracks including several hard-to-find gems.

DISCO NIGHTS Vol. 1

Can't Take My Eyes Off Of You ..... BOYS TOWN GANG
I Love To Love ..... TINA CHARLES
Love Trial ..... KELLY MARIE
The Second Time Around ..... SHALAMAR
Lady Bump ..... PENNY McLEAN
In The Bush ..... MUSIQUE
In The Name Of Love ..... SHARON REDD
High Energy ..... EVELYN THOMAS
Capital Tropical ..... TWO MAN SOUND
Let's All Chant ..... MICHAEL ZAGER BAND
Try It Out ..... GINO SOCCIO
You Gave Me Love .. CROWN HEIGHTS AFFAIR
Doctor's Orders ..... CAROL DOUGLAS
Soul Makossa ..... MANU DIBANGO
Nice And Slow ..... JESSE GREEN
I Will Survive ..... GLORIA GAYNOR
I Gotta Keep Dancin' (Keep Smiling) ..... CARRIE LUCAS
Could It Be Love ..... LONI GAMBLE
Superstar ..... LYDIA MURDOCK

DISCO NIGHTS Vol. 2

You Make Me Feel (Mighty Real) ... SYLVESTER
Your Love ..... LIME
Come To Me ..... FRANCE JOLI
So Many Men, So Little Time MIQUEL BROWN
Flashdance...What A Feeling ..... IRENE CARA
Dancin' The Night Away ..... VOGGUE
Double Dutch Bus ..... FRANKIE SMITH
Last Night A DJ Saved My Life ..... INDEEP
And The Beat Goes On ..... THE WHISPERS
Don't Let Me Be Misunderstood ..... SANTA ESMERALDA
Somebody Else's Guy ..... JOCELYN BROWN
I Wanna Dance ..... KAT MANDU
Hit 'N Run Lover ..... CAROL JIANI
Supernature ..... CERRONE
There But For The Grace Of God Go I .. MACHINE
Feels Like I'm In Love ..... KELLY MARIE
Dancer ..... GINO SOCCIO
Keep On Jumpin' ..... MUSIQUE
Number One DJ ..... MONTANA SEXTET

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MUSIC NEWS

Swing is in and I would be amiss if I didn't mention some of the biggest selling compilations in recent months. Each of the three individually sold CDs below feature the biggest names in new swing bands presently reaching huge popularity.

NEXT GENERATION SWING!

Jump, Jive An' Wail ..... LOUIS PRIMA
Route 66 ..... BRIAN SETZER ORCHESTRA
Don't Let Go ..... THE MIGHTY BLUE KINGS
Zoot Suit Riot ..... CHILL PILL DANCERS
Datin' With No Dough ROYAL CROWN REVUE
Blue Suit Boogie ..... INDIGO SWING
The Rascal King .....
..... THE MIGHTY MIGHTY BOSSTONES
Hey Kat ..... SPEAK EASY SPIES
I Get A Kick Out Of You .....
..... WALLY'S SWING WORLD
Checkbook Daddy-O ..... THE SWINGTIPS
Sing Sing Sing .... LEE PRESS-ON & THE NAILS
Daddy-O ..... DAVE'S TRUE STORY
Oak Tree ..... ALIEN FASHION SHOW
Jumpin' At The Green Mill .....
..... THE MIGHTY BLUE KINGS

HIPSTERS, ZOOTS & WINGTIPS
The 90's Swingers

Hey Pachuco! ..... ROYAL CROWN REVUE
Go Daddy-O ..... BIG BAD VOODOO DADDY
Mr. Zoot Suit ..... THE FLYING NEUTRINOS
It Don't Mean A Thing
(If It Ain't Got That Swing) . BIG TIME OPERATOR
Hit That Jive Jack ..... DIANA KRALL
Boogie Man ..... RED & THE RED HOTS
Swing Lover ..... INDIGO SWING
Good Morning Judge ..... BLUES JUMPERS
Oo Poppa Do ..... LAVAY SMITH &
..... HER RED HOT SKILLET LICKERS
Enough For You (Mop Mop) ..... FULL SWING
Jumptown STEVE LUCKY & THE RUMBA BUMS
Bill's Bounce (Live) .....

..... BILL ELLIOT SWING ORCHESTRA
She Can't Dance ..... SET 'EM UP JOE
Swing Shift ..... JUMPIN' JIMES
This Cat's On A Hot Tin Roof .....
..... BRIAN SETZER ORCHESTRA

SWING THIS BABY!

Jumpin' Jack ..... BIG BAD VOODOO DADDY
Ding Dong Daddy
Of The D-Car Line . CHERRY POPPIN' DADDIES
Night Out ..... BLUE PLATE SPECIAL
(Every Time I Hear) That Mellow Saxophone ...
..... BRIAN SETZER ORCHESTRA
We Still Talk The Way Lovers Do .....
..... JOHNNY FAVOURITE SWING ORCHESTRA
Datin' With No Dough ROYAL CROWN REVUE
Bill's Bounce BILL ELLIOT SWING ORCHESTRA
Rumpus Room Honeymoon ... STEVE LUCKY &
..... THE RHUMBA BUMS
Knockin' At Your Door .....
..... THE NEW MORTY SHOW
Mr. Zoot Suit ..... FLYING NEUTRINOS
Pick Up The Phone ..... SWINGERHEAD
Black And White ..... BELLEVUE CADILLAC
We The Boys Will Rock Ya ..... THE BIG SIX
Boogie Man ..... RED & THE RED HOTS
Lost For Words THE CRESCENT CITY MAULERS

"The Box" is a music video request program that appears on cable TV in most major markets here in the U.S. and Europe. "THE BOX HITS #3" is the newest (third) release in the series, which is designed to include today's most requested titles. The continuing success of the first two volumes clears the path for this new two-CD set.

THE BOX HITS '98 Vol. 3

Crush ..... JENNIFER PAIGE
Sex On The Beach ..... T SPOON
Because We Want To ..... BILLIE
Someone Loves You Honey ..... LUTRICIA McNEAL
One For Sorrow ..... STEPS
Real Good Time ..... ALDA
My Oh My ..... AQUA
How Do I Live ..... LEANN RIMES
Be Careful ..... SPARKLE w/ R. KELLY
High ..... LIGHTHOUSE FAMILY
I've Got This Feeling ..... THE MAVERICKS
Let The Music Heal Your Soul ..... BRAVO ALL STARS
Searching For A Soul ..... CONNER REEVES
Don't Rush (Take Love Slowly) ..... K-CI & JO JO
Jesus Says ..... ASH
Generation Sex ..... THE DIVINE COMEDY
Only When I Lose Myself ..... DEPECHE MODE
Hundred Mile High City ..... OCEAN COLOUR SCENE
Morning Afterglow ..... ELECTRASY
Tell Me ..... BILLIE MYERS
Got To Get Up ..... AFRIKA BAMBAATAA vs CARPE DIEM
Horny ..... MOUSSE T. vs HOT 'N' JUICY
Mysterious Times ..... SASH! w/ TINA COUSINS
The Rockafeller Skank ..... FATBOY SLIM
Delicious ..... PURE SUGAR
Rock With You ..... D'INFLUENCE
House Music ..... EDDIE AMADOR
Shame ..... RUFF DRIVERZ
Burning ..... BABY BUMPS
Everybody ..... BACKSTREET BOYS
Teardrops (Flava Mix) ..... LOVESTATION
New Kind Of Medicine ..... ULTRA NATE
Honey ..... MOBY
Deep Menace (Spank) ..... D'MENACE
I Wanna Love You ..... SOLID HARMONIE
It's True ..... QUEEN PEN
Eyes Don't Lie ..... TRUCE
Kiss The Girl ..... PETER ANDRE
Never Gonna Change My Mind ..... JOEY LAWRENCE
Paradise City ..... N-TRANCE

IT'S HOT

Time to Pick Up the Tab

DiscDividers are a reliable way to organize your CD collection for quick access. These sturdy plastic cards have a tab that can be marked with a wide variety of adhesive labels–by letter, for alphabetical arrangement, or by type of music. Blank labels are also provided, letting you create your own system. All of these are included in each package of 12 dividers. Unlike cardboard dividers, the tabs on DiscDividers will not become dog-eared; the dividers won't bend or tear, and they are easily reusable. The dividers are exactly the same size as your CDs (besides the tab), making them suitable for use in just about any kind of case or storage system. MSRP: $7.95/pkg. of 12 (DiscDividers are available directly from the manufacturer.)

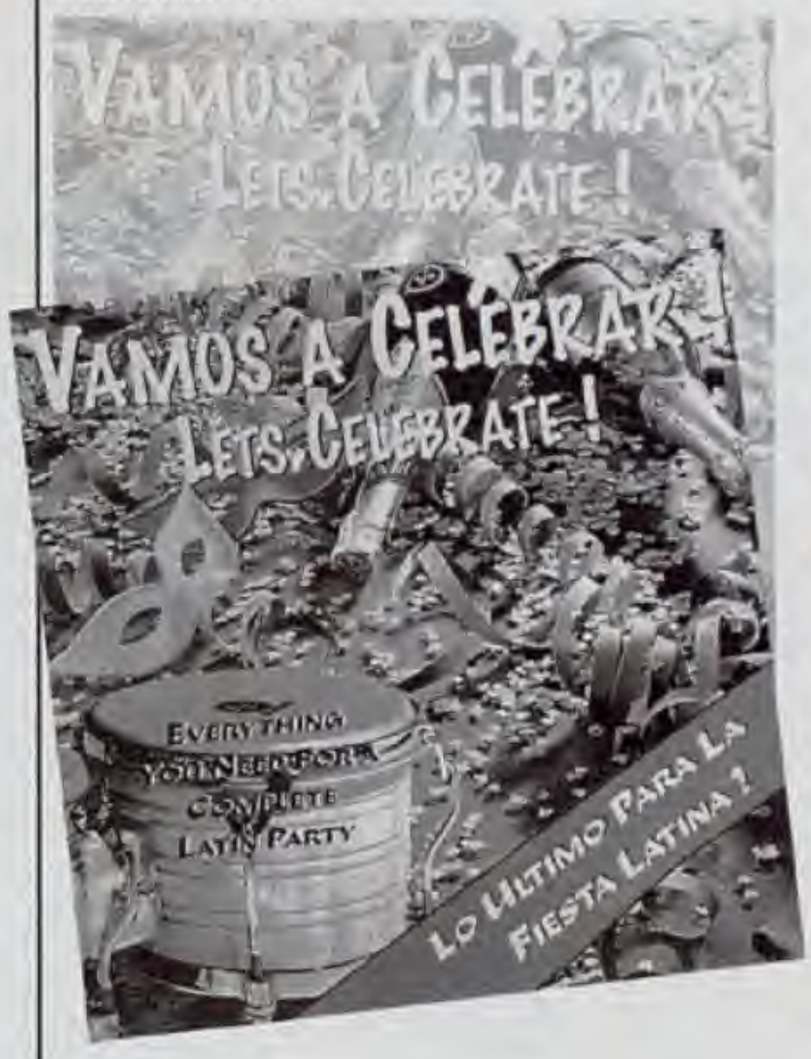
DiscDivider; 3024 Waters Road, Amsterdam, NY 12010; Tel: (888) 642-5726

The biggest selling series of country dance CDs in '98 has been the "Line Dance Fever" series. Very popular among dance instructors and DJs, this series includes appropriate dances and dance step instructions.

LINE DANCE FEVER #6

Let 'Er Rip ..... DIXIE CHICKS
Peace Train (Holy Roller Edit) . DOLLY PARTON
How Do I Live (Mr. Mig Mix) .... LEANN RIMES
Shipwrecked ..... SUNSHINE COWBOYS
Coco Jamboo (Radio Version) . MR. PRESIDENT
Addicted To Love ..... KIMBER CLAYTON
Ghostriders ..... APPALUSA
Brown Eyed Girl ..... THE CHEAP SEATS
Dizzy ..... SCOOTER LEE
I Saw The Light ..... HAL KETCHUM
Hello Walls ..... DAVID KERSH
Bye Bye ..... JO DEE MESSINA
Ride On Into The Sunset ..... BARRY UPTON
Little Miss Hollywood ..... GLEN MITCHELL
Eatin' Right And Drinkin' Bad . RONNIE BEARD
You Turn Me On ..... TIM McGRAW
Step Right Up ..... CACTUS CHOIR
Little Bitty Crack In His Heart ..... RUBY LOVETT

The new "VAMOS A CELEBRAR! - LET'S CELEBRATE!" offers Latin party music for weddings, family gatherings, and birthdays. Here's the complete track listing, with translation.



VAMOS A CELEBRAR! / LET'S CELEBRATE!

(Ultimate Latin Party Music For All Occasions)
Vamos A Celebrar! / Celebration
Quinceniera (Sweet Fifteen)
De Nina A Mujer (Girl To A Woman)
Mi Nina Bonita (My Pretty Girl)
Happy Birthday (English, Merengue, Samba...)
En Tu Dia (On Your Day)
Las Mananitas
Mi Viejo (Dia Del Padre / Fathers Day)
Una Nina Para Siempre (Father/ Daughter Dance)
Madrecita (Mother's Day)
Un Nino Para Siempre (Mother/Son Dance)
Hermanos (Special Dance from Brother to Bride)
Hermanos (Special Dance from Sister to Groom)
La Vivora (Bouquet Dance)
Valz De Aniversario (Anniverary Dance)
CANCIONES DE AMOR / LOVE SONGS:
Porque Me Amaste (Because You Loved Me)
Como Amar A Una Mujer (Have You Ever Really Loved A Woman)
Historia De Un Amor (Love Story)
El Corte Del Pastel (Cake Cutting)

If you've ever joined an aerobic class you know that the music is the fuel for the workout. The music is selected and sequenced to start with a good uplifting warm-up and increase in intensity to a peak frenzy and then gradually slowing for cool down. This is the same concept you would use to fill dancefloors whether at mobile parties or clubs. It is also this same concept that is the basis for the recently released series entitled "X-TREMELY FUN." Each CD is continuously mixed or can be tracked to each song, which is also listed with BPMs (Beats per Minute). DJs and dance instructors alike will make them break a sweat and like it with these great CDs.

For a free catalog of new releases or for info on where you can buy any titles listed in Music News, call A.V.C. Sebastian at (973) 731-5290.

X-TREMELY FUN AEROBIC SAMBA LATINO

El Tigre ..... SUENO LATINO w/ VALERIA VIX
Tacapirina ..... BOYZ FROM RIO
Kalimba De Luna ..... THE SUMMIT FAMILY
La Rosa De Amor ..... INDIANA
En Privado ..... CRISTIANO MALGIOGLIO
Funky ..... CHRIS "THE GREEK" PANAGHI
Venga ..... DA COPA KIDS
Arrivarriva ..... Z 100
Fiesta De Boi Bumba ..... RITMO FATAL
Latinos Del Mundo ..... LATIN THING
The Speak Up Mambo ..... THE KING OF MAMBO
Anda ..... LOS MAYOS
Esta Loca ..... RITMO LATINO
Maschera ..... CRISTIANO MALGIOGLIO
Un Hombre ..... HABANERA

X-TREMELY FUN FUNKY STEP

Take Me Up (Gotta Get Up) .... RALPHI ROSARIO w/ DONNA BLAKELY
Break Da 80s ..... ARMAND VAN HELDON
Feel What You Want ..... KRISTINE W
I'm Caught Up ..... COLONEL ABRAMS
Gypsy Boy ..... SHARADA HOUSE GANG
I'm Gonna Luv U ..... SUMMER JUNKIES
Where Is My Man ..... EARTHA KITT
Voulez Vous ..... PHILLY BEAT w/ SOPHIA
Don't Do It ..... INTRALLAZZI
Funky Weekend ..... EXPRESS OF SOUND
..... w/ AFRIKA BAMBAATAA
Aquarius ..... GROOVE FOUNDATION
..... w/ LINDA FREELAND

X-TREMELY FUN SPINNING

Mine 200M
Upside Down ..... ANNETTE TAYLOR
Rock You ..... GRANDMASTER D.
Talk Up ..... DJ JAM X w/ ROCK RANGERS
Tell Me Why ..... THE X-SYSTEM
Millennium ..... DIRTY MIND w/ DJ DADO
Shout! ..... CLUBBASTARDS
When Doves Cry ..... LA MAZZ
Babe ..... CAUGHT IN THE ACT

X-TREMELY FUN STEP

Pump! ..... KOPPER
Givin' All My Love ..... WHIGFIELD
I Got The Music aka I Got It 49ERS
Be Strong ..... ROSIE GAINES
Do You Really Need Me ..... K.B. CAPS
Mandy ..... ALBERT ONE
First Extraction ..... SLEEPLESSMEN
Breathe ..... VICK MOORE
Come Into My Life ..... GALA
My Heart Will Go On ..... CLUELESS
You're My Love (My Life) ..... PATTY RYAN
Lift Me Up ..... CORONA
Streets Of London ..... FADE 2 BLACK w/ CYNTHIA
..... HEMINGWAY

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DJ Jeff Bizar Photograph by Bob Hart, 1996.
Shown with Shure's The Headset™ diversity wireless microphone system and SC35C professional phonograph cartridge.

Parental Consent

IT'S A KODAK AND KLEENEX MOMENT WHEN THE BRIDE DANCES WITH HER DAD, AND THE GROOM WITH HIS MOM.

BY JAY MAXWELL

One of my favorite movies is *Father Of The Bride* with Steve Martin. If you've seen it, you recall that Martin has the lead role as the father and after all the planning and anticipation of the wedding day, he misses all the important events during the reception.

I often refer to the movie during my initial talk with brides who are still shopping around for their entertainment. "One of the great advantages of having a DJ at the reception," I preach, "is that your DJ is also master of ceremonies. As such, he (or she) will be announcing all the events and making sure everyone who needs to be there is. This way no one ends up like Steve Martin, missing an important, once in a lifetime dance or event." I then segue with a comment like "no one wants to miss any of your special events, especially the father of the bride."

Typically, when a bride and groom come to me for their consultation a few weeks prior to their wedding, they have already decided what song they want played for their first dance together. It might be a song they heard on the night they met or possibly the song they first danced to during the early stages of their relationship, or it might just be a timeless classic that says exactly how they feel about each other. Some couples choose a contemporary song, perhaps from the soundtrack of a romantic movie. While the first dance song is often carved in stone before our first meeting, the vast majority of couples have no idea what they would like us to play for the father/daughter dance or the mother/son dance. Sometimes the bride may ask to listen to a few songs that other friends have suggested, but usually they want your suggestions as the experienced DJ.

During the consultation, even though the bride and groom want advice, it's good to remain unassuming and sensitive to their particular family situation. Never, for example, take it for granted that the bride and groom even want to dance with their parents. A parent may be deceased, very ill, or not able to attend for other reasons. The bride and groom might have both a biological parent and a stepparent who raised them. In the case of multiple parents, the couple may want two different songs, or may ask you to announce which parent will begin the dance and which will cut in halfway through. As a wedding professional you must avoid any potentially awkward situations. Yet, at the same time, you want to attain the song title for the parent's dance. I have found that the best way to bring up the parents' dance is to simply ask if they will be having one.

Although most brides want to dance with their fathers, many grooms will opt out when it comes to dancing with their moms. Perhaps one reason for this is that many songs are written solely for the bride and her dad. A guy might feel a bit weird dancing with his mother while listening to the lyrics of "Butterfly Kisses" or "Thank Heaven For Little Girls." But there are many songs that are great for both the bride and her father and the groom and his mother to dance to at the same time. I've included a list of the top 25 songs for just this situation. The songs are coded for whether they are songs just for the bride and her father or are just for the groom and his mother. All other songs on the list are great for both at the same time.

After the consultation, I always sense a sign of relief that we were able to help in choosing the best song for them to dance to with their parents. It gives them a feeling of confidence in us as their professional DJs. The next time you have a consultation, or a telephone conversation with a couple planning their wedding, be ready with this list of songs and I guarantee you will make a favorable impression.

TOP 25 PARENTS' DANCE SONGS

(Listed in order of "most requested" by our brides)

1. Al Martino ..... Daddy's Little Girl (original)
2. Bob Carlisle ..... Butterfly Kisses
3. Celine Dion ..... Because You Loved Me
4. Louis Armstrong ..... What A Wonderful World
5. Bette Midler ..... Wind Beneath My Wings
6. Nat/ Natalie Cole ..... Unforgettable
7. Tony Bennett ..... The Way You Look Tonight ..... ("My Best Friend's Wedding")
8. Kenny Rogers ..... Through The Years
9. Joshua Kadison ..... Beautiful In My Eyes
10. Elton John ..... Can You Feel The Love Tonight
11. Mariah Carey ..... I'll Be There
12. Whitney Houston ..... Count On Me
13. Righteous Brothers ..... Unchained Melody
14. Holly Dunn ..... Daddy's Hands
15. from *Fiddler On The Roof* ..... Sunrise, Sunset
16. Natalie Merchant ..... Kind And Generous
17. Honeydrippers ..... Sea Of Love
18. Bobby Helms ..... My Special Angel
19. from *Gigi* ..... Thank Heaven For Little Girls
20. Frank Sinatra ..... The Way You Look Tonight
21. Kippi Brannon ..... Daddy's Little Girl
22. Mariah Carey ..... Hero
23. Paul Anka ..... Times Of Your Life
24. Mariah Carey ..... Anytime You Need A Friend
25. Boyz II Men ..... A Song For Mama

Notes:
= indicates songs that are appropriate for bride / father only
★ indicates song that is appropriate for groom / mother only

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Another Wedding Ceremony CD?

It seems like there are thousands of wedding CD compilations for DJs and most have many of the same songs (i.e. *Wedding March, Trumpets Voluntary, Bach's Avé Maria*, etc.). Which one should be in your collection?

The label on the cover of ***I Do***, touts it as "The most complete wedding ceremony CD ever!" After listening to it and comparing it with a host of similar CDs, I dare say *I Do* is hardly the *most complete; but it is excellent.*

As you might expect, Wagner's traditional *Wedding March* is a featured track and this version rocks! It was recorded live at the Church of the Little Flower in Miami, Fla. and played on a $500,000 organ. You can almost hear the waves rolling in to the shoreline at sunrise. Play this for the bride and her mother while they sit in your office and they might just hand you your check before they leave.

Tracks #11-14 (there are a total of 23) feature Spanish guitarist Ramon Justica and flutist Milton Davida. The rendition of *Pachebel's Canon in D* for guitar and flute is stunningly different.

Track #2 features Dawn Fontana singing *Gracias Senior (Thank You Lord),* which is a popular song at Latin weddings in Miami. According to Matthew May of Tam Yam, Inc., the producers of *I Do*, this is the only recording of this song available at present.

A rare recording of the internationally known Cantor Mark Goldman singing *Simontov Mazeltov* is included for the Jewish bride and groom. It is played after the symbolic breaking of the wine glass at the end of the traditional Jewish ceremony. It's upbeat and very joyous. There are also three other Jewish selections.

We've Only Just Begun, Wind Beneath My Wings, Theme from Ice Castles, and Paul Stookey's *The Wedding Song* also grace the CD. You haven't lived until you have heard a Paraguayan harp, the featured instrument on *All I Ask of You* from *The Phantom Of The Opera.*

Is *I Do* the best produced CD of its type? Is it technically superior to the others? The answer on both counts is, unfortunately, no. However, at $12.95, including shipping and handling, it is certainly one of the best bargains around.

To order the CD *I Do*, send $12.95 (money orders get same day shipping) to: Tam Yam, Inc., 1600 S.E. 15th St. #408, Fort Lauderdale, FL 33316.

Looking for Love

IF YOU DON'T KNOW WHERE TO FIND IT, LOOK NO FURTHER!

If you have been asked to provide music for a wedding ceremony, there's a new CD on the market that could be just the ticket. ***There Is Love: The Complete Wedding Album*** is a two-CD compilation of classical music perfect for any ceremony, anywhere.

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Disc one starts off with the light, churchlike sound of "Campra: Rigaudon." The following six songs are as equally airy and uplifting. The soft tones from such masters as Bach and Mendelssohn that will emanate from your speakers are pleasing to the ear and are very appropriate for play while guests are being seated and while they are waiting for the bride to emerge. Track eight is Schubert's "Avé Maria," which could easily accompany a vocalist and is always a hit at any wedding ceremony. And no wedding is complete without Bach's "Jesu, Joy of Man's Desiring" and "The Wedding Song" by Paul Stookey (of Peter, Paul and Mary). The last track, number 20, is the traditional Jewish "Dodi Li." This composition, which includes vocals, is more upbeat and voluminous than the temperate tones on the rest of this collection.

The second disc contains music that is more classical in nature, featuring more guitar and piano and less organ. The 15 tracks are well-suited for after the ceremony, while everyone is exiting the building or during the transition between the ceremony and the reception. Tracks include: Mouret's "Rondeau," Bach's "Sheep May Safely Graze," Debussy's "Clair de lune," and Vivaldi's "Largo from Concerto for Guitar," just to name a few. Also on this side is Mendelssohn's traditional wedding march from "A Midsummer Night's Dream."

The total play time for the two CDs is 2 hours, 18 minutes and 58 seconds. The creators of this compilation were nice enough to include a "Suggested Placement" list for each song during the event. A separate list names the tracks in the order they are recorded and includes play time, the year the song was originally written and by whom and the recording artist(s).

For ordering information and to receive a catalog of CDs and cassettes, contact Telarc International Corp. at 23307 Commerce Park Road, Cleveland, OH 44122 or via the Web at www.telarc.com.

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Send all submissions by mail, fax or online (no phone calls please).

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mikeb@mobilebeat.com

Fax: 716-385-3637

Up on Ska

BY DAVE KREINER

THE MUSIC OF THE ISLANDS KEEPS CIRCLING THE MAINLAND.

While it never seems to achieve mass acceptance, music influenced by ska keeps resurfacing. Just as it did a decade ago, ska is again getting a lot of air play, especially on modern/alternative rock radio stations. Bands such as No Doubt, the Mighty Mighty Bosstones and others brought this style of music back into the mainstream last summer and it has been growing stronger ever since.

Ska is a forty-year-old music form made popular in Jamaica during the early '60s with hits such as *Israelite* by Desmond Decker and the Aces, *and In the Summertime* by Mongo Jerry.

In the early and mid '80s, ska was revitalized. Bands such as The Specials, English Beat, The Police, Fine Young Cannibals, General Public, Madness, and other "two tone" bands from England, combined the current punk sounds of the day with island reggae and soca sounds for a new ska style. It was faster and had more horns than traditional ska, and "skanking" was the dance of choice.

The last few years have seen new bands building on the foundation of their 1980's counterparts, making a musical style that is all late '90s. Bands such as 311, Sublime, Save Ferris and others are bringing modern ska to a larger audience. Some of the really fast, hard-edged stuff is called "ska-core" because of the extreme punk influences.

The immediate effect on you as a mobile will be felt most during teen birthday's, junior and high school events and dances. Modern ska music attracts largely the teens and early twenties crowd, which fits the school demographic perfectly. If you are working mostly clubs, there won't be a huge surge of ska requests unless you are playing a teen night or have a large college-aged crowd. If your crowd fits the above demographic and you are not playing this style of music, now is the time to add a new dimension to your nightly play list.

New ska releases are on the rise and show no sign of stopping with radio. An increased knowledge of this style of music programming will only help to make you a more marketable DJ. So all you "rude" boys and girls, get going on your new ska programming!

Dave Kreiner is the owner of The Source DJ Music Supply, featuring CDs, and 12" vinyl for Mobile and Nightclub DJs. He also consults nightclubs nationwide. To order a free catalog, call (800) 775-3472, or go online at www.thesourceformusic.com or e-mail scmsrecord@aol.

PLAY LIST:

Mainstream

No Doubt	Spider Web, Just a Girl, Sunday Morning
Mighty Mighty Bosstones	Impression That I Get, Royal Oil, Rascal King
Save Ferris	Come On Eileen, Goodbye
The Specials	It's You, Ghost Town
Reel Big Fish	Sellout, Beer, She Has a Girlfriend Now, Take on Me
Less Than Jake	History of a Boring Town, Automatic, Dope Man

Ska-Core

Buck O' Nine	My Town, Pass the Dutchie
MXPX	Chick Magnet, I'm OK (You're OK)
Voodoo Glow Skulls	All Cuts
Goldfinger	20 Cent Goodbye
Homegrown	Surfer Girl

Reggae Influenced

311	All Mixed Up, Down, Prisoner, Beautiful Disaster
Sublime	What I Got, Doin' Time, Wrong Way, Santeria

80's Ska

Madness	One Step Beyond
The Police	Various Cuts
English Beat	Mirror in the Bathroom
General Public	Tenderness
Untouchables	Free Yourself

Ska Sites On The Internet

http://home.stlnet.com/~stlska/ska.htm
http://www.users.cloud9.net/~dab/ska.html

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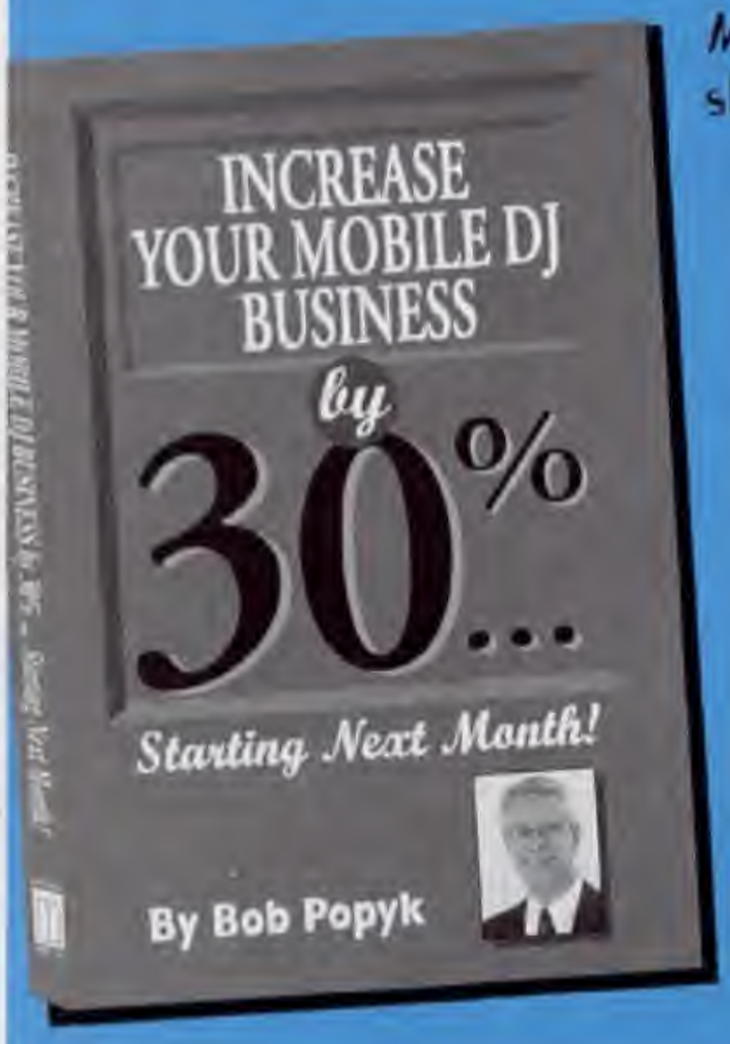

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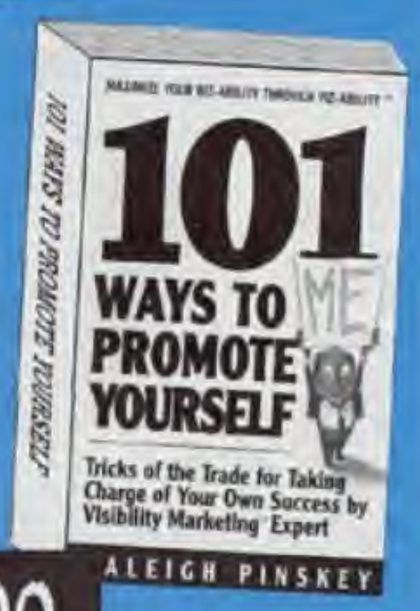

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Four out of five Rabbis recommend *To Life!* to wash away the guilt you've been carrying around because you forgot to call your mother on her birthday in 1981. Available on CD or cassette, you get a collection of Yiddisha stars that Moses would walk the desert for, including Theodore Bikel, Steve Lawrence and Edie Gorme, Mandy Patinkin and Nell Carter (yes, she's Jewish), just to name a few. Songs include such jewels as "The Dreydl Song," "Hop Mayne Homenstashen," "Eliyahu," "Chad Gadya," "Shabbat Shalom," and many more. There are 25 tracks in all.

Rabbi Jay Levy (with assistance from Yiddishist Alex Schub) is a veteran of the music industry and also contributed a number of tunes to the compilation, as well as liner notes. In addition to containing Jewish holiday games, information about the musicians, and short descriptions of the holidays and their significance, you'll also find music lyrics in both English and Yiddish. And that's not all! Also on the package are traditional Jewish recipes for things like No Fail Brisket, Sweet Chicken, and Potato Latkes.

***To Life!* retails for $16.98 for CD or $10.98 for cassette. That's no chopped liver, bubbie! Available at a dealer near you or through RhinoDirect at (800) 432-0020.**

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ING
TS
GRAPHICS

MH 1006

s	Bachman-Turner Overdrive	1
	Three Dog Night	2
	The Turtles	3
	The Troggs	4
	Steppenwolf	5
	Creedence Clearwater Revival	6
	Manfred Mann	7
g Sun	The Animals	8
l	Grand Funk	9
	Joe Cocker	10
	The Allman Brothers Band	11
	Don Mclean	12
mmy	James & The Shondells	13
	Creedence Clearwater Revival	14
	Van Morrison	15
	Seger/Silver Bullet Band	16

MH 1007

re Coming Over	Hank Jr.	1
Go	Alabama	2
	Eddie Rabbitt	3
	Willie Nelson	4
	Eddie Rabbitt	5
n	Randy Travis	6
op Falls	Freddy Fender	7
e Somebody Wrong	B.J.	8
	Charlie Rich	9
	Ray Stevens	10
	Kenny Rogers	11
	Merle Haggard	12
	Travi Tritt	13
	Tracy Byrd	14
es	Garth Brooks	15
	Brooks & Dunn	16

MH 1008

	Ray Price	1
	Roger Miller	2
	Faron Young	3
	Hank Williams	4
	Traditional	5
	Johnny Cash	6
	Waylon Jennings	7
d A Pink Carnation)	Robbins	8
	Conway Twitty	9
	Hank Williams	10
	Hank Williams	11
	"Tennesse" Ernie Ford	12
	Roger Miller	13
	Jimmie Rogers	14
	Alabama	15
	Willie Nelson	16

CD MH 1009

The Woman In Me (Needs The Man In You)	Twain	1
Why Haven't I Heard From You	Reba Mcentire	2
She's In Love With The Boy	Trisha Yearwood	3
Love Can Build A Bridge	The Judds	4
Valentine	Jim Brickman With Martina Mcbride	5
Xxx's And Ooo's	Trisha Yearwood	6
Two Sparrows In A Hurricane	Tanya Tucker	7
(If Your Not In It For Love) I'm Outta Here	Twain	8
Whose Bed Have Your Boots Been Under	Twain	9
One Way Ticket (Because I Can)	Leann Rimes	10
Believe Me Baby (I Lied)	Trisha Yearwood	11
How Do I Live	Trisha Yearwood	12
Blue	Leann Rimes	13
Guys Do It All The Time	Mindy Mccready	14
I Try To Think About Elvis	Patty Loveless	15
The Greatest Man I Never Knew	Reba Mcentire	16

CD MH 1010

Keep Your Hands To Yourself	Georgia Satellites	1
Wanted Dead Or Alive	Bon Jovi	2
All Right Now	Free	3
Cocaine	Eric Clapton	4
Can't You See	The Marshall Tucker Band	5
Margaritaville	Jimmy Buffett	6
Bungle In The Jungle	Jethro Tull	7
Long Cool Woman (In A Black Dress)	The Hollies	8
Paradise By The Dashboard Light	Meat Loaf	9
Cat Scratch Fever	Ted Nugent	10
At This Moment	Billy Vera & The Beaters	11
Kodachrome	Paul Simon	12
Mainstreet	Bob Seger & The Silver Bullet Band	13
I Drink Alone	George Thorogood & The Destroyers	14
Draggin' The Line	Tommy James	15
Every Rose Has It's Thorn	Poison	16

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CD MH 1011

Knockin' On Heaven's Door	Bob Dylan	1
We Will Rock You	Queen	2
Crocodile Rock	Elton John	3
Centerfold	J. Geils Band	4
Abracadabra	Steve Miller Band	5
Magic Carpet Ride	Steppenwolf	6
Midnight Confessions	The Grass Roots	7
Another One Bites The Dust	Queen	8
Another Brick In The Wall	Pink Floyd	9
Black Magic Woman	Santana	10
American Woman	The Guess Who	11
Bad Medicine	Bon Jovi	12
Babe	Styx	13
Black Dog	Led Zeppelin	14
Born In The U.S.A.	Bruce Springsteen	15
A Whiter Shade Of Pale	Procol Harum	16

CD MH 1012

Good Golly Miss Molly	Little Richard	1
Good Luck Charm	Elvis Presley	2
Chantilly Lace	Big Bopper	3
The Twist	Chubby Checker	4
Hound Dog	Elvis Presley	5
Summertime	Billy Stewart	6
Only The Lonely	Roy Orbison	7
Whole Lotta Shakin' Goin' On	Jerry Lee Lewis	8
All I Have To Do Is Dream	The Everly Brothers	9
Eight Days A Week	The Beatles	10
Twist & Shout	The Beatles	11
Surfin' U.S.A.	The Beach Boys	12
Teddy Bear	Elvis Presley	13
Oh, Pretty Woman	Roy Orbison	14
Lion Sleeps Tonight	The Tokens	15
Under The Boardwalk	The Drifters	16

CD MH 1013

Crazy Little Thing Called Love	Queen	1
Wonderful Tonight	Eric Clapton	2
Get Down Tonight	Kc & The Sunshine Band	3
Your Song	Elton John	4
Imagine	John Lennon	5
Jack & Diane	John Cougar	6
Your Mama Don't Dance	Loggins & Messina	7
It's Still Rock And Roll To Me	Billy Joel	8
Bridge Over Troubled Water	Simon & Garfunkel	9
Addicted To Love	Robert Palmer	10
Black Water	The Doobie Brothers	11
Just Once	James Ingram	12
Dream On	Aerosmith	13
Brick House	Commodores	14
Still The Same	Bob Seger & The Silver Bullet Band	15
Bad, Bad Leroy Brown	Jim Croce	16

CD MH 1014

(They Long To Be) Close To You	Carpenters	1
You Light Up My Life	Debby Boone	2
Let Me Be There	Olivia Newton-John	3
True Colors	Cyndi Lauper	4
Alone	Heart	5
Betty Davis Eyes	Kim Carnes	6
Gypsys, Tramps & Thieves	Cher	7
I Wanna Dance With Somebody	Whitney Houston	8
Ain't No Mountain High Enough	Diana Ross	9
I Honestly Love You	Olivia Newton-John	10
At Seventeen	Janis Ian	11
It's Too Late	Carole King	12
Physical	Olivia Newton-John	13
Magic Man	Heart	14
Like A Prayer	Madonna	15
Rainy Days & Mondays	Carpenters	16

CD MH 1015

The Keeper Of The Stars	Tracy Byrd	1
Be My Baby Tonight	John Michael Montgomery	2
Butterfly Kisses	Bob Carlisle	3
Shameless	Garth Brooks	4
Queen Of Memphis	Confederate Railroad	5
Watermelon Crawl	Tracy Byrd	6
Little Miss Honky Tonk	Brooks & Dunn	7
You're Gonna Miss Me When I'm Gone	Brooks/Dunn	8
I Don't Even Know Your Name	Alan Jackson	9
You Ain't Much Fun	Toby Keith	10
Indian Outlaw	Tim Mcgraw	11
Little Bitty	Alan Jackson	12
My Maria	Brooks & Dunn	13
Better Man	Clint Black	14
Don't Take The Girl	Tim Mcgraw	15
Third Rock From The Sun	Joe Diffie	16

CD MH 1016

You're The One That I Want	Newton-John/Travolta	1
Don't Know Much	Linda Ronstadt & Aaron Neville	2
I Got You Babe	Sonny & Cher	3
Love Shack	B-52's	4
Endless Love	Diana Ross & Lionel Richie	5
It's Your Love	Tim Mcgraw & Faith Hill	6
(I've Had) The Time Of My Life	Medley/Warnes	7
You're The Reason God Made Oklah	Frizzell/West	8
You Don't Bring Me Flowers	Streisand & Diamond	9
Up Where We Belong	Joe Cocker & Jennifer Warnes	10
Summer Nights	Olivia Newton-John & John Travolta	11
You And I	Eddie Rabbitt & Crystal Gayle	12
The Gift	Collin Raye & Susan Ashton	13
One Sweet Day	Boyz Ii Men & Mariah Carey	14
Unforgettable	Natalie Cole & Nat "King" Cole	15
That's What Friends Are For	Warwick & Friends	16

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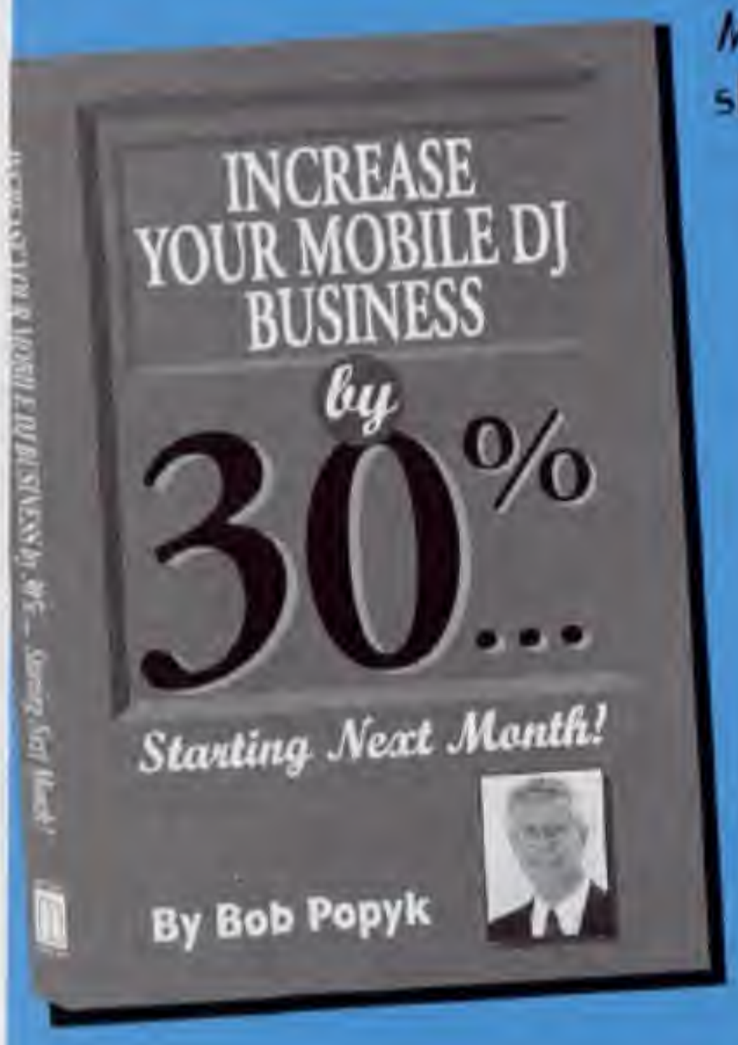

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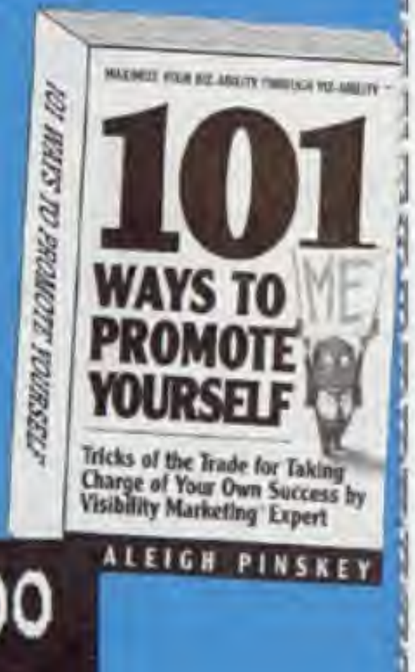
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CD MH 1001

That's What I Like About You	Trisha Yearwood	1
Does He Love You	Reba Mcentire & Linda Davis	2
Five Minutes	Lorrie Morgan	3
Men	The Forester Sisters	4
I Feel Lucky	Mary -Chapin Carpenter	5
Girls With Guitars	Wynonna	6
Maybe It Was Memphis	Pam Tillis	7
Eighteen Wheels And A Dozen Roses	Kathy Mattea	8
Down At The Twist And Shout	Mary -Chapin Carpenter	9
Blame It On Your Heart	Patty Loveless	10
Any Man Of Mine	Shania Twain	11
Black Velvet	Robin Lee	12
Fancy	Reba Mcentire	13
Watch Me	Lorrie Morgan	14
I Saw The Light	Wynonna	15
He Thinks He'll Keep Her	Mary -Chapin Carpenter	16

CD MH 1002

Chasin' That Neon Rainbow	Alan Jackson	1
Not Counting You	Garth Brooks	2
Help Me Hold On	Travis Tritt	3
Dumas Walker	The Kentucky Headhunters	4
Look At Us	Vince Gill	5
Statue Of A Fool	Ricky Van Shelton	6
Wher'm I Gonna Live	Billy Ray Cyrus	7
Here's A Quarter (Call Someone Who Cares)	Tritt	8
Two Of A Kind, Working On A Full House	Garth Brooks	9
Boot Scootin' Boogie	Brooks & Dunn	10
Some Girls Do	Sawyer Brown	11
I Swear	John Michael Montgomery	12
Killin' Time	Clint Black	13
Trashy Women	Confederate Railroad	14
Chattahoochchee	Alan Jackson	15
Bubba Shot The Jukebox	Mark Chesnutt	16

CD MH 1003

Heartbreak Hotel	Elvis Presley	1
Sixteen Cadles	The Crests	2
Wooly Bully	Sam The Sham & The Pharaohs	3
Crying	Roy Orbison	4
Bye, Bye Love	The Everly Brothers	5
Don't Be Cruel	Elvis Presley	6
Love Potion Number Nine	The Searchers	7
Wake Up Little Suzie	The Everly Brothers	8
Long Tall Sally	Little Richard	9
The Wanderer	Dion	10
Fun, Fun, Fun	The Beach Boys	11
Delilah	Tom Jones	12
Release Me	Englebert Humperdinck	13
Rock-In Robin	Bobby Day	14
Mustang Sally	Wilson Pickett	15
Secret Agent Man	Johnny Rivers	16

CD MH 1004

Forever In Blue Jeans	Neil Diamond	1
Puttin' On The Ritz	Taco	2
Good Times Roll	The Cars	3
Kokomo	The Beach Boys	4
Jeopardy	Greg Kihn Band	5
Hello Again	Neil Diamond	6
Rapper's Delight	Sugarhill Gang	7
Why Don't We Get Drunk	Jimmy Buffett	8
Rock And Roll All Nite	Kiss	9
What I Like About You	The Romantics	10
Song Sung Blue	Neil Diamond	11
Y.M.C.A.	The Village People	12
Red, Red Wine	Ub40	13
White Wedding	Billy Idol	14
Walk On The Wild Side	Lou Reed	15
You Shook Me All Night Long	Ac/Dc	16

CD MH 1005

Walkin' After Midnight	Patsy Cline	1
Stand By Your Man	Tammy Wynette	2
Jose Cuervo	Shelly West	3
Snowbird	Anne Murray	4
D-I-V-O-R-C-E	Tammy Wynette	5
She's Got You	Patsy Cline	6
You Needed Me	Anne Murray	7
Your Good Girl's Gonna Go Bad	Tammy Wynette	8
The End Of The World	Skeeter Davis	9
I Fall To Pieces	Patsy Cline	10
Rose Garden	Lynn Anderson	11
Crazy	Patsy Cline	12
Nobody	Sylvia	13
Satin Sheets	Jeanne Pruett	14
Don't Be Cruel	The Judds	15
Angel Of The Morning	Juice Newton	16

CD MH 1006

Takin' Care Of Business	Bachman-Turner Overdrive	1
Joy To The World	Three Dog Night	2
Happy Together	The Turties	3
Wild Thing	The Troggs	4
Born To Be Wild	Steppenwolf	5
Bad Moon Rising	Creedence Clearwater Revival	6
Do Wah Diddy Diddy	Manfred Mann	7
The House Of The Rising Sun	The Animals	8
Some Kind Of Wonderful	Grand Funk	9
Unchain My Heart	Joe Cocker	10
Ramblin Man	The Allman Brothers Band	11
American Pie	Don Mclean	12
Mony Mony	Tommy James & The Shondells	13
Proud Mary	Creedence Clearwater Revival	14
Brown-Eyed Girl	Van Morrison	15
Old Time Rock & Roll	Seger/Silver Bullet Band	16

CD MH 1007

All My Rowdy Friends Are Coming Over	Hank Jr.	1
Forever's As Far As I'll Go	Alabama	2
Drivin' My Life Away	Eddie Rabbitt	3
Always On My Mind	Willie Nelson	4
I Love A Rainy Night	Eddie Rabbitt	5
Forever And Ever, Amen	Randy Travis	6
Before The Next Teardrop Falls	Freddy Fender	7
Another Somebody Done Somebody Wrong	B.J.	8
The Most Beautiful Girl	Charlie Rich	9
Everything Is Beautiful	Ray Stevens	10
She Believes In Me	Kenny Rogers	11
Swinging Doors	Merle Haggard	12
Country Club	Travi Tritt	13
Walking To Jerusalem	Tracy Byrd	14
If Tomorrow Never Comes	Garth Brooks	15
Rock My World	Brooks & Dunn	16

CD MH 1008

For The Good Times	Ray Price	1
King Of The Road	Roger Miller	2
Hello Walls	Faron Young	3
Kaw-Liga	Hank Williams	4
Rocky Top	Traditional	5
I Walk The Line	Johnny Cash	6
I'm A Ramblin' Man	Waylon Jennings	7
A White Sport Coat (And A Pink Carnation)	Robbins	8
It's Only Make Believe	Conway Twitty	9
Hey, Good Lookin'	Hank Williams	10
Lovesick Blues	Hank Williams	11
Sixteen Tons	"Tennesse" Ernie Ford	12
Dang Me	Roger Miller	13
Honeycomb	Jimmie Rogers	14
Mountain Music	Alabama	15
On The Road Again	Willie Nelson	16

CD MH 1009

The Woman In Me (Needs The Man In You)	Twain	1
Why Haven't I Heard From You	Reba Mcentire	2
She's In Love With The Boy	Trisha Yearwood	3
Love Can Build A Bridge	The Judds	4
Valentine	Jim Brickman With Martina Mcbride	5
Xxx's And Ooo's	Trisha Yearwood	6
Two Sparrows In A Hurricane	Tanya Tucker	7
(If Your Not In It For Love) I'm Outta Here	Twain	8
Whose Bed Have Your Boots Been Under	Twain	9
One Way Ticket (Because I Can)	Leann Rimes	10
Believe Me Baby (I Lied)	Trisha Yearwood	11
How Do I Live	Trisha Yearwood	12
Blue	Leann Rimes	13
Guys Do It All The Time	Mindy Mccready	14
I Try To Think About Elvis	Patty Loveless	15
The Greatest Man I Never Knew	Reba Mcentire	16

CD MH 1010

Keep Your Hands To Yourself	Georgia Satellites	1
Wanted Dead Or Alive	Bon Jovi	2
All Right Now	Free	3
Cocaine	Eric Clapton	4
Can't You See	The Marshall Tucker Band	5
Margaritaville	Jimmy Buffett	6
Bungle In The Jungle	Jethro Tull	7
Long Cool Woman (In A Black Dress)	The Hollies	8
Paradise By The Dashboard Light	Meat Loaf	9
Cat Scratch Fever	Ted Nugent	10
At This Moment	Billy Vera & The Beaters	11
Kodachrome	Paul Simon	12
Mainstreet	Bob Seger & The Silver Bullet Band	13
I Drink Alone	George Thorogood & The Destroyers	14
Draggin' The Line	Tommy James	15
Every Rose Has It's Thorn	Poison	16

CD MH 1011

Knockin' On Heaven's Door	Bob Dylan	1
We Will Rock You	Queen	2
Crocodile Rock	Elton John	3
Centerfold	J. Geils Band	4
Abracadabra	Steve Miller Band	5
Magic Carpet Ride	Steppenwolf	6
Midnight Confessions	The Grass Roots	7
Another One Bites The Dust	Queen	8
Another Brick In The Wall	Pink Floyd	9
Black Magic Woman	Santana	10
American Woman	The Guess Who	11
Bad Medicine	Bon Jovi	12
Babe	Styx	13
Black Dog	Led Zeppelin	14
Born In The U.S.A.	Bruce Springsteen	15
A Whiter Shade Of Pale	Procol Harum	16

CD MH 1012

Good Golly Miss Molly	Little Richard	1
Good Luck Charm	Elvis Presley	2
Chantilly Lace	Big Bopper	3
The Twist	Chubby Checker	4
Hound Dog	Elvis Presley	5
Summertime	Billy Stewart	6
Only The Lonely	Roy Orbison	7
Whole Lotta Shakin' Goin' On	Jerry Lee Lewis	8
All I Have To Do is Dream	The Everly Brothers	9
Eight Days A Week	The Beatles	10
Twist & Shout	The Beatles	11
Surfin' U.S.A.	The Beach Boys	12
Teddy Bear	Elvis Presley	13
Oh, Pretty Woman	Roy Orbison	14
Lion Sleeps Tonight	The Tokens	15
Under The Boardwalk	The Drifters	16

CD MH 1013

Crazy Little Thing Called Love	Queen	1
Wonderful Tonight	Eric Clapton	2
Get Down Tonight	Kc & The Sunshine Band	3
Your Song	Elton John	4
Imagine	John Lennon	5
Jack & Diane	John Cougar	6
Your Mama Don't Dance	Loggins & Messina	7
It's Still Rock And Roll To Me	Billy Joel	8
Bridge Over Troubled Water	Simon & Garfunkel	9
Addicted To Love	Robert Palmer	10
Black Water	The Doobie Brothers	11
Just Once	James Ingram	12
Dream On	Aerosmith	13
Brick House	Commodores	14
Still The Same	Bob Seger & The Silver Bullet Band	15
Bad, Bad Leroy Brown	Jim Croce	16

CD MH 1014

(They Long To Be) Close To You	Carpenters	1
You Light Up My Life	Debby Boone	2
Let Me Be There	Olivia Newton-John	3
True Colors	Cyndi Lauper	4
Alone	Heart	5
Betty Davis Eyes	Kim Carnes	6
Gypsys, Tramps & Thieves	Cher	7
I Wanna Dance With Somebody	Whitney Houston	8
Ain't No Mountain High Enough	Diana Ross	9
I Honestly Love You	Olivia Newton-John	10
At Seventeen	Janis Ian	11
It's Too Late	Carole King	12
Physical	Olivia Newton-John	13
Magic Man	Heart	14
Like A Prayer	Madonna	15
Rainy Days & Mondays	Carpenters	16

CD MH 1015

The Keeper Of The Stars	Tracy Byrd	1
Be My Baby Tonight	John Michael Montgomery	2
Butterfly Kisses	Bob Carlisle	3
Shameless	Garth Brooks	4
Queen Of Memphis	Confederate Railroad	5
Watermelon Crawl	Tracy Byrd	6
Little Miss Honky Tonk	Brooks & Dunn	7
You're Gonna Miss Me When I'm Gone	Brooks/Dunn	8
I Don't Even Know Your Name	Alan Jackson	9
You Ain't Much Fun	Toby Keith	10
Indian Outlaw	Tim Mcgraw	11
Little Bitty	Alan Jackson	12
My Maria	Brooks & Dunn	13
Better Man	Clint Black	14
Don't Take The Girl	Tim Mcgraw	15
Third Rock From The Son	Joe Diffie	16

CD MH 1016

You're The One That I Want	Newton-John/Travolta	1
Don't Know Much	Linda Ronstadt & Aaron Neville	2
I Got You Babe	Sonny & Cher	3
Love Shack	B-52's	4
Endless Love	Diana Ross & Lionel Richie	5
It's Your Love	Tim Mcgraw & Faith Hill	6
(I've Had) The Time Of My Life	Medley/Warnes	7
You're The Reason God Made Oklah	Frizzell/West	8
You Don't Bring Me Flowers	Streisand & Diamond	9
Up Where We Belong	Joe Cocker & Jennifer Warnes	10
Summer Nights	Olivia Newton-John & John Travolta	11
You And I	Eddie Rabbitt & Crystal Gayle	12
The Gift	Collin Raye & Susan Ashton	13
One Sweet Day	Boyz Ii Men & Mariah Carey	14
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That's What Friends Are For	Warwick & Friends	16

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BY ROBERT TAYLOR

Working the Room

THE SUCCESS OF YOUR NEW KARAOKE GIG DEPENDS ON HOW YOU SET THE TONE.

It's closing time in the restaurant, but things are just getting started in the lounge. Your new gig is at a little cantina where folks can relax and enjoy a drink after dinner. Your job is to add a little spice to the night and, hopefully, give these folks something to come back for week after week.

As you start your show, you see nothing but confused looks on the faces of the ten or so folks at the bar. "How am I going to make this show live?" you wonder. The crowd is not overwhelming you with requests, in fact, you don't have any. Don't panic! You will get them going. Buckle your seatbelt because it may be a bumpy ride.

FORMATTING YOUR SHOW

Your job as a karaoke host is to entertain, introduce, format, and keep the show moving.

The first rule of thumb is to never let your audience take over your show. Formatting the music and singers is your job. How you format your show at a new, small venue is actually more important than it is at established clubs because you have to train everyone. New customers don't always understand the "politics" of the room. You can see them thinking, "Why is he letting her sing so soon again?" This is not your concern. In order to do your job properly, you have to make it known early on that you know what you are doing.

A simple, straight forward "jukebox" rotation (singers are scheduled in the order they made their requests) will not do in this situation because that takes you out of the driver's seat.

Suppose you have only one singer signed up. Are you going to let that person sing all night? What if they have poor taste and can't sing a lick? You can't let them drive away potential new talent that just arrived. The "concert singer" will sing all night if you allow it. You have to take control. You might think that, if you only have one person who wants to sing, it's better than having no one singing. This idea, however, is a bad way to start. The only way you are going to get a new place filled with regulars week after week is to turn new people on to karaoke from the get go. So get going.

TIMING IS KEY

How do you turn casual, drop-in-for-a-drink customers into karaoke diehards? There's more to it than simply formatting the music. The main ingredient is timing.

A habit of many of the less talented performers is that they come in early before everyone else. Get them up singing as soon as possible. This way there's activity in the room to draw in others. I hate to say it but, this will also get it out of their system before the crowd starts to grow.

If someone is up there struggling to hit every note, and a group of six walk in, they might turn and walk right out. Not to be cruel, but this does happen... a lot. You may want to pair a singer of questionable talent with one or two with higher levels of singing ability for a duet or group song. At a new place, this may mean asking a few karaoke regulars you know from your other gigs to patron your new site, as a favor to you. If there isn't anyone else, you can offer your assistance as well.

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RINGERS

To make the new room work demands more than just music and timing. It takes creativity. Games like music trivia and karaoke kamikaze (they draw the song title out of a hat) can be good show starters. Many first timers, however, do not want to sing solo their first time. Starting off with a round of "Name That Tune" or leading the room in a group song, which gets the "table singers" involved, may do the trick. Group songs court the casual first timers up into the limelight.

Work with the bartender or manager on drink specials. Check some of my past *Mobile Beat* articles for ideas on getting the bar involved in promoting karaoke.

BALANCING ACT

You can't always rely on a regular stream of upbeat singers. Once you get to know your crowd, you can start to really format your show for the most energy. This means saving some singers you know will deliver the energy for when you need it. Uplifting songs will help keep the bodies in the room while supplying applause for the singers.

Positive reinforcement is very important to corral new singers. A group of people may make new singers nervous, but that will be forgotten once the audience applauds them for going on stage and again when they are done performing. (For dynamics, supplement live applause with a CD sound effect.) Most people like the idea of karaoke once they see it being delivered in a positive light. Not all first timers intentionally come to sing, they just end up on the microphone because you did your job with finesse. You made them feel totally comfortable.

Keep the audience informed as to what's coming up. The anticipation factor is helpful. This will keep folks hanging out longer than they planned. More drinks will be sold, more bodies will fill the bar and more karaoke enthusiasts will come because your new room looks like a fun meeting place rather than a morgue.

At the end of the day it's all about approval and applause and getting together to tell a story musically while letting your hair down. Have fun!

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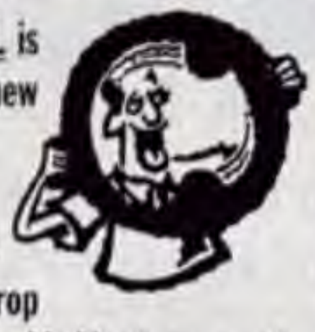

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6. Frosty The Snowman
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9. White Christmas
10. Silver Bells
11. Here Comes Santa Claus
12. The Christmas Song (Chestnuts Roasting ...)
13. Let It Snow
14. Jingle Bells
15. Jingle Bell Rock
16. Please Be Home for Christmas
17. I Saw Mommy Kissing Santa Claus
18. Grandma Got Run Over By A Reindeer
19. Rockin' Around The Christmas Tree
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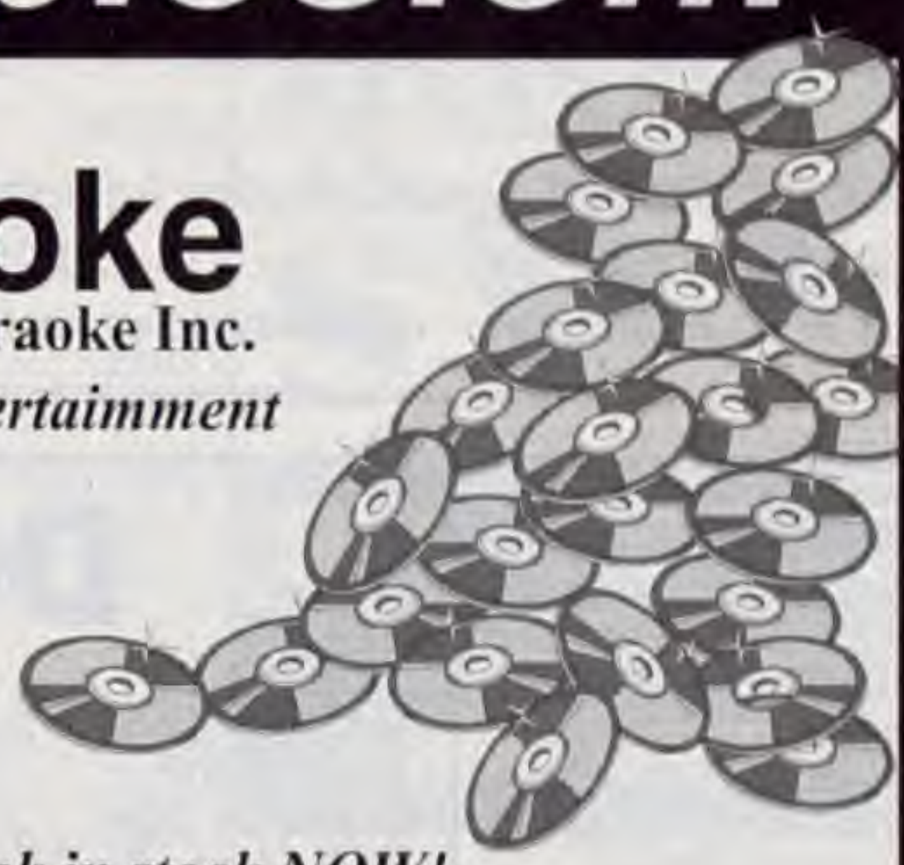

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DMA TOP 50 Dance Chart

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now	then	ARTIST	TITLE	LABEL	BPM
1	10	STARDUST	Music Sounds Better With You	Virgin	123
2	4	DEBORAH COX	Nobody's Supposed To Be Here	Arista	128
3	8	FAITHLESS	God Is A DJ	Arista	129
4	36	VERONICA	Let Go... Release Me (Remix)	HOLA	129
5	3	PURE SUGAR	Delicious	Geffen	130
6	2	THE TAMPERER f/ MAYA	Feel It	Jive	130
7	NE	REINA	Find Another Woman	Strictly Rhythm	128
8	1	STARS ON 54	If You Could Read My Mind	Tommy Boy	127
9	30	NATALIE BROWN	Torn	Interhit	128
10	13	HANNAH JONES	What The Child Needs	Ariola	127
11	9	GLORIA ESTEFAN	Oye!	Epic	131
12	17	SWEETBOX	Everything's Gonna Be Alright	RCA	128/146
13	6	TAYLOR DAYNE	Whatever You Want	River North/Neptune	126
14	NE	ROBBIE TRONCO	Fright Train	Forbidden	129
15	5	ULTRA NATE'	Found A Cure	Strictly Rhythm	126
16	22	DANNY TENAGLIA	Music Is The Answer (Remix)	Twisted	125
17	7	RAZOR N' GUIDO	Do It Again	Groovilicious	129
18	NE	KELLY PRICE	Friend Of Mine (Remix)	Island	122
19	23	FUNKY GREEN DOGS	Some Kind Of Love	Twisted	126
20	21	SHAWN CHRISTOPHER	Sweet Freedom	4 Play	124
21	24	ARETHA FRANKLIN	Here We Go Again (Remix)	Arista	130
22	11	BARBARA TUCKER	Everybody Dance	Strictly Rhythm	125
23	37	KIM ENGLISH	Missing You	Nervous	124
24	16	ACE OF BASE	Cruel Summer	Arista	127/110
25	25	MADONNA	Ray Of Light	Maverick	130
26	NE	DEEP DISH w/ EBTG	The Future Of The Future	Arista	122
27	NE	COLLECTIVE NOISE	X-Files Theme	SciFi	133
28	35	BRAINBUG	Rain (Remixes)	Groovilicious	130
29	NE	DUKE	Greater	4 Play	131
30	NE	SPACEDUST	Music Feels Good With You	White Label	123
31	NE	SO PURE	Changes	Cutting	127
32	49	GEORGE LAMOND	Without You (Remixes)	Timber!/Tommy Boy	122
33	32	MADONNA	Drowned World	Maverick	125
34	NE	JAMAICA	Tell Me Where It Hurts (Remixes)	National	126
35	NE	LIL SUZY	I Still Love You (Remixes)	Metropolitan	126
36	NE	CEVIN FISHER	Freaks Come Out	Tommy Boy Silver	129
37	NE	KIMARA LOVELACE	When Can Our Love Begin	King St.	122
38	NE	AGE OF LOVE	Age Of Love 98	Groovilicious	131
39	42	REACT	Let's Go All The Way	Columbia	127
40	34	BYRON STINGLY	It's Over	Nervous	122
41	31	CELINE DION	To Love You More	Epic	126
42	NE	DEPECHE MODE	Only When I Lose Myself	Mute	107
43	NE	JAYNE MONTGOMERY	Searching My Soul	Almighty / UK	128
44	NE	FIFTY FIFTY	Tonight... I'm Dreaming	4 Play	128
45	12	MOUSSE T.	Horny	AM:PM / UK	122
46	19	MARTHA WASH	Catch The Light	Logic	128
47	26	JANET	Go Deep (Remixes)	Virgin	125/99
48	33	GEORGIE PORGIE	Don't Want You Back	Music Plant	126
49	NE	BITCH	Shine	Groovilicious	132
50	NE	FATBOY SLIM	Rockafellar Skank	Astralwerks	150

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Mobile BEAT
The DJ Magazine

Where's the Party?

A SIMPLE SLIP UP CAUSES DJ TO SUFFER NEAR CARDIAC ARREST POOL-SIDE.

My worst nightmare has happened!

I arrived at the site to play a wedding reception with plenty of time to set up, relax, go over all my notes and prepare for the job. Everything was right on schedule. When I first arrived, I thought it odd that the parking lot was nearly packed, but I paid it little attention. I had the contract right there on the front seat. I was well ahead of the start time, so my mind was at ease.

I unloaded my van onto a utility cart and started up the ramp to the hall. As I entered, I heard a song playing at low volume. It was distant sounding. I figured it must be Muzak or someone with the catering service playing a boom box. When I opened the door to the ballroom, however, I was startled to learn that this was not the case.

Bam! There they were... another DJ service all set up and playing. Overcome with confusion, I again checked the contract... right date, right place, right time. "Hmmm," I thought, "If I'm where I'm supposed to be, and the room is all decorated for a wedding... what's going on? I had touched bases with these folks just two weeks ago. Did they decide on a different DJ and not tell me?"

I left my cart at the door and went up to the DJ. We didn't know each other and, after introductions, I explained my predicament. We compared contracts: same place, time and date. Fortunately, the clients' names were different, but that still didn't get me any further ahead.

Still lost for an explanation, I tracked down the hotel management and explained my problem. The manager explained that the party I was playing was planned for the pool area. Whew... why didn't I think of that, the pool area, of course!

Wrong again! I pulled the cart all the way around the building to the pool entrance. It was locked, and there was no one in sight. My heart started racing like crazy. The contracted start time was fast approaching. I felt sick.

Just to satisfy myself one more time, I rechecked the contract. It definitely read that this was the right place, right time, right month, right year. What could be wrong?

I called my wife on my cell phone to see if anyone had called. She said no. At that point, I had no choice but to start chasing down the customer. There was no answer at the house. Another heart attack. "Oh Great," I'm thinking, "they must have changed the place and didn't tell me!" I was in a total state of panic. The contracted start time had come and gone. Somewhere out there was my client wondering where the heck I was and I had no way of finding them!

Nervous, and sweating profusely, I loaded the van in hopes that when they did call I could get there as fast as possible. I spent the next twenty minutes sweating out the situation. "I might as well try the client's house again," I thought.

This time I got someone; it was the bride's younger brother. Trying to keep my emotions under control, I explained who and where I was and asked if there was a change in plans. "Gee, I dunno," he said, "I'm the only one here. Everyone is at the rehearsal for the wedding tomorrow." Rehearsal? Tomorrow? "How can that be?" I thought, while suffering near heart failure.

Not satisfied with the brother's explanation and needing to work off a gaggle of nervous energy, I sped to the church. I found the bridal party and was finally able to solve this mystery. It turned out that the wrong date was on the contract. Terrific! And tomorrow night I was booked solid with all units in service.

After composing myself, I explained to the father that I had backups (I hoped) and that I'd get the job covered, which I did. I gave the job to another DJ service who thankfully did a bang-up job. This really taught me a good lesson, though.

My contracts now include the date *and* day of the week. When I make my follow-up calls I specifically ask, "How are plans coming for your wedding on (day of the week) the (date). In this case, I'm not sure where the error occurred. When I looked back on my telephone call notes, I found that the day I had written down was the same as the day I showed up. In addition, the father and daughter had both looked the contract over carefully without noticing that the date was incorrect. While it remains a bit of a mystery as to how we all missed something as important as the bride's wedding date, I pledged to do everything in my power to see that this is one nightmare I never relive.

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SOUND ACTIVE
Designed for DJs • Bands • Home Parties
1 Vertigo • 1 Laser Widow • 1 S-81 Strobe Light • 1 Lighting Video

Lighting Party Package
(System 1)

System includes:
- 1x Vertigo, Special Effect Light
- 1x Widow Baby, 4.9mW Red Laser Effect
- 1x S-81, 25W Mini Strobe Light
- 1x FREE 39 minute American DJ Lighting Video

www.americandj.com

Digital DJ Package
(System 1)

System includes:
- 1x XDM-241 "SHREDDER", DJ Scratch Mixer
- 2x MCD-10, Portable CD Players
- 1x set of Stereo DJ Headphones
- 1x Uni-directional Microphone
- All cables needed for the system
- Digital DJ Case also available for equipment protection & easy transport! (sold separately)

Quality, Affordable & Reliable Products!
designed for the working dj.

DJ Mix & Scratch Pak
A DJ Turntable Package "Ready to Plug into your Amp or Stereo." Gets you Mixing & Scratching immediately...DJ not included!!!

System includes:
- 1x XDM-2221 "SKILZ", DJ Scratch Mixer
- 2 x TTB-2010 Belt-Drive Turntables w/ cartridges
- 1x DJH-100, Stereo Pro DJ Headphones
- 1x DJM-600, Dynamic Microphone
- All cables needed to connect to your amplifier or stereo

contact us today for more information on these instant packages, an authorized American DJ dealer in your area or a FREE product catalog!

800.322.6337

e-mail: info@americandj.com

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